OLUME XXIX
O. 14

WHOLE NUMBER
747

VOGUE

FASHION
MANNERS
SOCIETY
THE HOUSE

LITERA-
TURE·ART
MUSIC
DRAMA

PRICE 10 CENTS · FOUR DOLLARS A YEAR

4 APRIL
1907

THE VOGUE COMPANY · 11 E · 24TH ST · NEW YORK

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1907.

Gray Leather Touring Coat with Scarlet Collar and Cuffs.

SCANDINAVIAN

AUTOMOBILE APPAREL AND ACCESSORIES

For Women, Men, Children and Chauffeurs

SPRING APPAREL IS NOW READY

OUR remodelled showrooms, so conveniently located on 33d Street, opposite the Waldorf-Astoria, were made necessary to accommodate the great variety of model garments which we keep constantly on hand ready for immediate delivery.

For the woman we have everything that could possibly be desired; and the new models just received from Paris will prove especially interesting.

Our new Spring catalog is now ready—It contains the most beautiful models in automobile garments ever shown in this country or abroad. Our exhibition at our salesrooms will be shown every model of garment in leather, pongee, linen, mohair, silk, etc. Hats are made to correspond—some with straw. Many new veilings and head coverings are shown for this spring.

A new departure is our children's department—the young folks need proper equipment. These garments are necessary if only for protection to health.

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Be sure to send for our new Catalog D.

SPECIAL WHOLESALE DEPARTMENT

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14-16 West Thirty-third Street — Opposite Waldorf-Astoria — New York

Sole Agents for Chicago, Clapper & Clapper, Sole Agents for San Francisco, Roos Bros., Inc.

Exclusiveness

in style, originality, materials and ensemble, is the dominant feature that characterizes all Dunlap Spring Hat Models.

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Dissolvene Rubber Garments

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Our "**Ideal Pompadour**" is the lightest and most easily arranged hair piece for the front.

The "**Stephanie Braid**," "**Coronet Curl**" and all other latest designs in hair goods of the first quality human hair and best workmanship.

Hair Coloring in all the latest shades.

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The ingenuity and art of beauty culture has made such marvelous progress that the 20th century woman need no longer suffer martyrdom to have a good complexion. Through the simple and unique method and special treatment employed by **Madame Leclaire,** it is possible to secure a perfect, fresh and lovely complexion in a very short time.

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EXCLUSIVELY
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ite pique and linen with white or colored ds, plain or hand-embroidered. Guimpe ace, tucked batiste or silk.

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Plain, $6.00 to $8.00
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Silk, $10 upwards.

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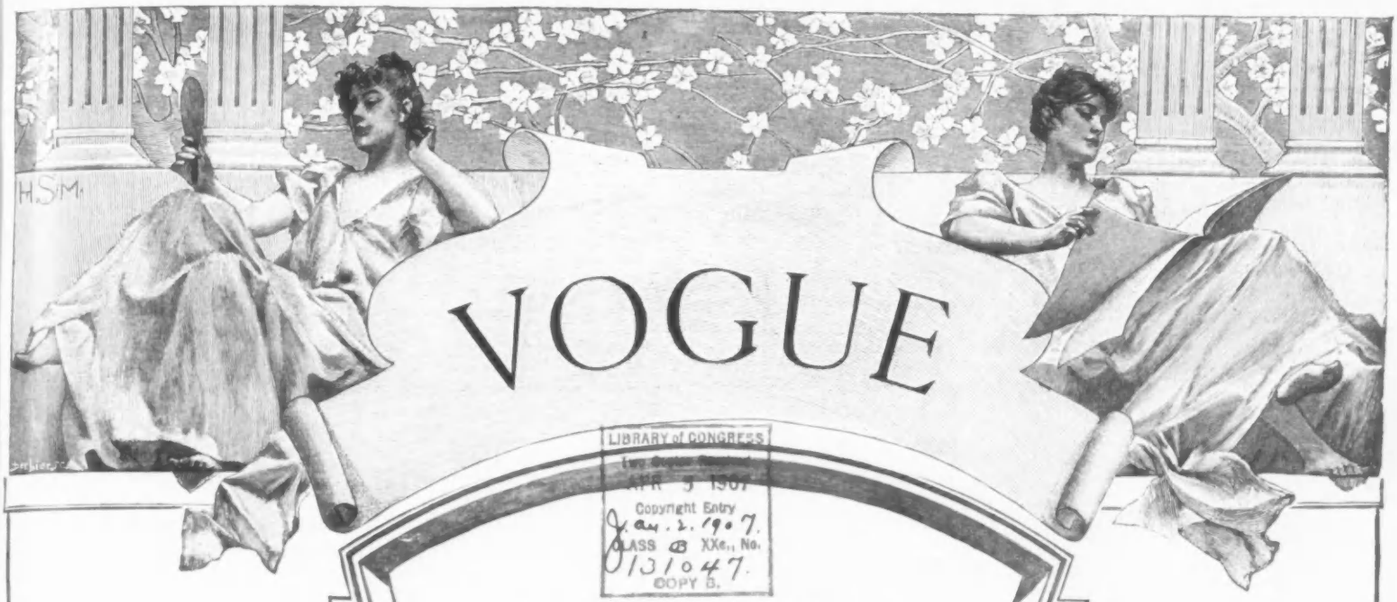
NEW YORK



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"THE GEORGETTE"
PRICE $16.50

Made of Imported Satin Straw, trimmed with Copenhagen Jilbert Coque, and Black Velvet Ribbon on hair. Can be had in any color or combination

THE LATEST MILLINERY CREATIONS FROM PARIS
In Trimmed and Tailored Hats

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"How to Retain and Restore youthful Beauty of Face and Form," a most valuable Book of 100 pages. Sent postpaid on receipt of 25c. Write for Price List Booklet free. Consultation free. Mail orders filled promptly.
Ladies only received. PHONE 4384 BRYANT
The Queen says: "Mrs. Adair's Preparations are as safe as the Bank of England."

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Fifth Linen
Avenue Store

Kinsey's Marie Antoinette Waists—$8.00

This beautiful French waist conceit, made of the finest French Bar and figured batiste, ruffled front, trimmed with fine German Val, with neck and sleeves lace-trimmed to match — $8.00.

These artistic creations are made in our own workrooms and are only crafted in a way that will do credit to the name of Kinsey. Made to order if you like, without extra charge. This is just one of the splendid values to be had in Kinsey Shirt Waist Department. There is also an elaborate display of many other beautiful things of linen.

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(All Sizes)
FOR
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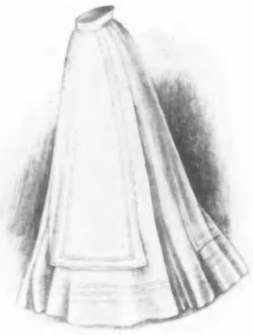

The best of workmanship. This tailored skirt is made with panels, trimmed with narrow folds, and plaited between panels. By sending us the coupon printed below with your money order

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The skirt shown in this advertisement has that elusive quality called style. Its **Beauty, Simplicity** and **Adaptability** is bound to please you. In **Style** and **Fit** it cannot be equaled elsewhere at even a much greater price. There will be an additional charge of 75 cents if you desire the skirt made to your individual measure.

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The French Shop
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New York

CUT THIS OFF AND SEND IT TO US WITH YOUR MONEY ORDER

No. 707
Express
Coupon

The French Shop
519-521-523 Columbus Ave., New York

Measurements
Waist.....
Front.....
Right Side.....
Left Side.....
Back.....
Hips.....

From the Brooklyn Times,
February 23, 1907.

The publishers of the Broadway M[illegible] find that a large number of people th[illegible] the country do not understand the new [illegible] of the magazine. Formerly a stage and [illegible]cal magazine of a certain type, it has [illegible] habilitated entirely. It is now a clean, [illegible]some, snappy, well-illustrated, popular ma[illegible] for the home, and has no affiliations [illegible] with the theatrical life of New York. [illegible]ful glance through its pages will convince [illegible] reader of this fact.

Do You Know The New Broadway?

The NEW Broadway Magazine is first of all a magazine for the home—a high-class, wholesome publication for every reading member of the family who wants a magazine to read *all through*.

The NEW Broadway Magazine has for its source of supply the pulsing centre of America's life—of the world's life—at its keenest: New York.

New York is the root and main stalk of a great hard-wood vine—ever growing, and with its arms and tendrils reaching into every city and town, every factory and farm, every store and fireside in our country. No thoroughly live, progressive American but is in some way interested in New York. No neighborhood but has sent its quota, however small, to join New York's fighting army, or else numbers among its own some native of New York who has sought new fields or some one who has been to the metropolis and has returned filled with its wonders. It is to these people—*these livest people in America*—that Broadway Magazine is making its appeal.

Ask your dealer to show you a copy of the April number. It contains such interesting articles as:

Hearst vs. McClellan: the *real* facts about the New York Mayoralty fight that has become a national issue.
Hellen Miller Gould: The first authoritative, informative article relative to this most beloved American woman and her wonderful philanthropies.
Society—A Day with the Real Thing: A fascinating inside story written by a member of the "400."
When Father Knickerbocker Goes to Market catches the quaint humanity of the marketplaces, and is illustrated by the most magnificent set of pictures that Jay Hambidge has ever done.
Art Features: A magnificent reproduction in colors, of the President's favorite portrait of Mrs. Roosevelt—*published for the first time* and loaned to Broadway Magazine by Mrs. Roosevelt personally.
Pictures of New York by its famous artists, reproductions of exquisite miniatures of prominent society women.
Stories by Miriam Michelson, Holman F. Day, Gelett Burgess, Anne O'Hagan, Edwin Clark Marsh, and others.
Other Wide-Awake Articles—Nine **Clever Short Stories—The Plays of the Month—Current Comment—The Month in New York—Humor—Verse.**

DON'T MISS THE APRIL BROADWAY

15c.—$1.50 a Year

If your dealer hasn't Broadway, send his [illegible] and we will mail you a sample copy free. [illegible]way Magazine, 3, 5 and 7 West 22d St., New [illegible]

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THE WORLD RENOWNED

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It is the special favorite of the refined and cultured musical public on account of its unsurpassed tone-quality, unequalled durability, elegance of design and finish. Catalogue mailed on application.

THE SOHMER-CECILIAN INSIDE PLAYER SURPASSES ALL OTHERS

Favorable Terms to Responsible Parties

SOHMER&COMPANY

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If you intend **traveling** this Season you need a **genuine**

Papier Poudre Book

Made only by the

PAPIER POUDRÉ, Ltd.

23 Somerset St., London

Leaflets of perfumed powder, portable in pocketbook, and applied without attracting notice or sprinkling corsage, invaluable at dances, golf, on journeys etc., removing dust and smut, leaving the skin cool and delicately perfumed. The genuine are thinly and evenly spread on specially prepared perfumed paper. BEWARE OF SOAP AND BLOTCHY IMITATIONS, on stiff, [illegible] paper; THEY ARE WORTHLESS.

SOLE AGENTS

R. ARNOLD & CO.

New York

[NOTE.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should include a stamped and addressed envelope for reply and state the page and date.]

A Good deodorizing powder is put up from a prescription given some years ago by a famous French physician for an individual case of malodorous perspiration. Its peculiarly meritorious qualities have won the confidence of those who have given it a trial, and indeed nothing but praise can be spoken of so refined and effectual a preparation. In substance the powder is as fine as any talcum and there is scarcely the faintest trace of an aroma even when first used; it absolutely removes all odor in the most difficult cases, creating and preserving a sweet and wholesome condition. Its usefulness will be readily appreciated by all fastidious women, and it is not too much to say that it or some kindred remedy should be in the possession of each woman who cares for an exquisite personality. It can be used like a poudre de riz with a puff or enclosed in a box with a sprinkler top like talcum powder.

Last week mention was made of a cream for the skin which has achieved as great a success as any I know of among French importations. This, however, is only one in a series of three toilet articles put up by the same house, the remaining being a soap and powder of rarely commendable quality. The former is delicately perfumed and comes in a solid, well seasoned cake which wears down to the thinnest wafer without softening or breaking. Its qualities are preservative and very beneficial to the skin; therefore particularly to be recommended for women and children. Price 50 cents a cake. The powder is pure, extremely fine and free from bismuth or other injurious ingredients. It is prepared with scrupulous care and scientific accuracy. Three tints are to be had—pink, white and brunette, each of these being perfumed with violet, heliotrope, marechale, or Judic as preferred. The powder leaves a velvety delicate finish which is greatly admired and enhances the natural beauty of the skin. Price 75 cents the large box.

A new preparation has recently been sent me for inspection which fills a hitherto vacant place among toilet accessories. It has some of the qualities of a powdered soap but unites with these other properties that make it peculiarly grateful to the skin, and act as a preventative to roughness, chapping or such annoying ailments as blackheads, etc. I am told that each of the ingredients is individually beneficial to the skin and that as a cleanser it cannot be surpassed. As a softener of the quality of the water I can speak with authority, and also of its generally soothing influence.

Temporary benefits are all that are promised from the use of a unique cream now being offered at one of the most exclusive specialty establishments in town. It is thick and either pure white or pink in tint with the most delicately sweet perfume and certainly carries out faithfully all that is promised in immediate effect. It is to be spread all over the face and throat, remaining only a few minutes before being wiped away with a soft linen rag. The effects are really remarkable, for the skin is smoothed, cleared and whitened by many degrees, showing an even, beautiful tone of color and freshened as if by magic. The formula for this cream has been handed down for generations from that used by a famous court beauty in the days of Louis XV. Powder is scarcely ever necessary after using this preparation, but it is only just to say that artificial coloring matter for the cheeks never looks smoother or more natural than when used in conjunction. Price $2.50 a jar.

Soon the lilacs will be in bloom again but no flower is more redolent of rich perfume than an extract of lilacs made in the south of France where these blossoms are especially luxuriant. The fragrance of the extract cannot be distinguished from the growing blossom and it is no less rare in quality than in odor.

Vogue dated 18 April will be the Spring Fashions Number. Price 25 cents.

WHENEVER you see a "Knox Sailor" you will see a woman of accurate taste underneath it. She who wears a

KNOX
SAILOR

may not be beautiful, but she is sure to be correctly and becomingly attired.

Said a woman of fashion, "One often gives much time and thought to gowns that are not always successful, but when I get my Knox Sailor I know I can wear it on every appropriate occasion with a sense of security and satisfaction that nothing else affords."

New York Salesrooms and Agency Department in the Knox Building, 452 Fifth Avenue, Cor. 40th St.

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Its Purity Has Made it Famous.

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Cutest thing published. As necessary as wedding invitations. Printed with parents' names, address, date, weight and baby's name. Size of large post card with envelope to match. Shipped within twenty-four hours. Get circular—Baby's First Tooth, etc.

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Filled with an assortment of their well known cakes, makes a most acceptable gift for a traveler. The metal box keeps the cake fresh and crisp for the entire voyage.

572 Fifth Avenue, New York

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VOGUE

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4 April, 1907

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4 April, '07

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262. Hand-embroidered petticoat flounces $5 up.

263. Artistic hand-embroidered maternity gowns, $25 up.

266. New designs in fancy work. Orders taken for special designs. $2 deposit required for articles sent for selection.

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245. Four dozen Austrian China Tea Cups tinted in pale blue and gilt at top of cups; wreath of flowers inside cups, saucers to match. Same in green. Value $4.50 a dozen, sell for $3.

247. Six pairs of handsome Irish point lace curtains, beautifully made and rich in appearance, 60 inches wide, 3½ yards long, cost $8.50 per pair; sell $5.

248. Beautiful antique seed pearl necklace, worth $250; will sell for $100.

260. Hand-embroidered chemise, night gowns, hats, etc.

264. Street and afternoon gowns and waists of a new unworn trousseau, 36 bust, 42 skirt, nice materials, prices a third less than orginal.

265. Mahogany liquor case $70. Thanksgiving proclamation 1795. (Washington and Samuel Adams' $20.

WANTED

242. Black clothes suitable for young lady in mourning; size 34.

DESCRIPTIONS OF FASHIONS

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LEFT FIGURE.—Afternoon gown of black voilebraided in a very fine black silk soutache, and trimmed with burnished gilt buttons. The slashed bolero shows a blousette with flounce sleeves of black silk Venise lace mounted over white chiffon and silk, the waistcoat effect and the undersleeves are of Scotch plaid chiffon taffeta.

MIDDLE FIGURE.—Wrap of biscuit chiffon broadcloth and voile ninon combined, the borders of the cloth part are elaborately hand-embroidered in self-tone silk and fine silk cord and the voile is bordered with self-tone silk Cluny lace. The silk voile shows at sides and is shirred over heavy cords to the depth of an Empire effect, and is mounted over cloth.

RIGHT FIGURE.—Costume of champagne color chiffon broadcloth combined with Irish crochet lace, crochet buttons trim the strap ends, and ornament the cape fronts. The button holes are simulated with silk cord the shade of the cloth. The gown is princess, with a transparent lace yoke, that is lined with chiffon; the cloth sleeves finish with lace cuffs.

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UPPER LEFT FIGURE.—Child's hat in fancy pyroxylin cream-colored braid, faced with shirred white chiffon. Black velvet ribbon, large white daisies and sprays of lilies of the valley form the trimming.—From Wanamaker.

LOWER LEFT FIGURE.—Child's model in white hair braid, trimmed with large daisies and pink roses.—From Stern Brothers.

UPPER RIGHT FIGURE.—Child's hat, in cream pyroxylin fancy braid, trimmed with soft light blue satin ribbon, small pink flowers and lilies of the valley. Faced with rows of Valenciennes lace.—From Wanamaker.

LOWER RIGHT FIGURE.—Child's model in coarse white straw, trimmed with red poppies, field flowers and red velvet ribbon streamers.—From Stern Brothers.

MIDDLE PAGE

LEFT FIGURE.—Cedar brown Tuscan silk costume with insertings of Irish crochet lace, the flowers are doubly petalled, and hand-made buttons of white soutache are set on edge. The cuff has a second border which is embroidered in black dots, a similar band is at the upper edge of the lace border on coat.

SECOND FIGURE.—Pastel blue peau de crêpe with insertings and collar of Clonnes crochet lace outlined by little ruffles of Valenciennes lace; the sleeve ruffles are of deeper Valenciennes. The gown is in princess effect, the full waist and the plaited skirt are attached by a tucked belt. A plaited band of pale blue net is inset below the deep yoke; the yoke is slashed in tabs over sleeve tops that are trimmed with lace-edged net plaitings below lace insertings.

THIRD FIGURE.—Pastel castor cloth costume, trimmed with straps and steel buttons, the fitted coat having a postillion from sides of front. The sleeves are slashed almost to shoulder, and show a mousquetaire sleeve of self-tone net finished with a narrow strap cuff of the cloth.

FOURTH FIGURE.—Light, dead leaf brown rajah silk costume in Empire effect, the graduated panels in the tunic are attached by lacings of brown satin messaline, ending with silk tassels. Brown silk soutache braids a design at skirt hem, and also borders the coatee, and the silk tape fringe in the same shade is caught by a wee button at each loop end.

FIFTH FIGURE.—Gray shadow check voile. The coatee is trimmed with bands of chiffon taffeta, embroidered in self-tone and gray bugle fringe. Designs in three shades of gray are embroidered in the slightly full fronts, the fullness is caught in with the hand-work, on the shoulder revers, at back and front and at middle back. The cross-straps between coatee fronts are of bright green taffeta matching the crush girdle; blouse of allover Valenciennes lace, lace ruffles to match finishing the sleeves.

SIXTH FIGURE.—Bright cadet blue linen costume combined in the waist with ivory French batiste allover embroidery; linen-covered buttons are used as trimming and the girdle is of two-toned blue and ecru chiffon taffeta.

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UPPER LEFT.—Large Romney model with wide drooping brim and high crown, of black Neapolitan straw, trimmed with an immense fluffy willow plume of Copenhagen blue ostrich, and a folded crown band of satin ribbon in the same shade reaching to crown edge. Black point d'esprit trims bandeau and faces brim.

LOWER LEFT.—Flower toque of large white daisies with two green quills at left thrust through a draped fold in side, which is caught by a black straw hat pin. A bow of black velvet ribbon is at back.

MIDDLE FIGURE.—Picture hat of fine black point d'esprit net, with applied rows of narrow black straw braid. A ruche effect forms crown band. A black ostrich willow plume droops from under the raised left brim and black tulle is fluffed on bandeau. Two jet hat pins are thrust through brim.

UPPER RIGHT.—Black Milan straw walking hat with white ostrich willow plume at left. The crown band, which is looped out at back, and the loops on back bandeau are of black velvet ribbon; two medallions of Tuscan straw embroidered in gold thread are at front edge of crown top and on right of crown band.

LOWER RIGHT.—Black hemp straw hat trimmed with a parrot in Copenhagen blue and a folded satin ribbon crown band in the same shade. Brown tulle on the bandeau.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place
Ben Hur
Astor Theatre, B'way and 45th St.
The Ambitious Mrs. Alcott
Belasco, 42nd St., West of Broadway
The Rose of the Rancho
Bijou, 30th St. and B'way
Nazimova in Hedda Gabler
Berkeley Lyceum, 44th St.
The Reckoning
Broadway Theatre, B'way and 41st St.
Anna Held in The Parisian Model
Casino, Broadway cor. 39th St.
Louis Mann in The White Hen
Criterion Theatre, B'way and 44th St.
The Tattooed Man
Daly's Theatre, 30th St. and B'way
The Spring Chicken
Empire Theatre, 40th St. and B'way
Ethel Barrymore in His Excellency the Governor
Garden Theatre, 27th St. and Madison Ave.
The Ben Greet Players
Garrick, 35th St. and B'way
Wm. Collier in Caught in The Rain
Hackett Theatre, 42nd St. West of B'way
Rose Stahl in The Chorus Lady
Herald Square Theatre, 35th St. and B'way
Widower's Houses
Hippodrome, 44th St. and 6th Ave.
Neptune's Daughter and Pioneer Days
Hudson Theatre, 44th St. East of B'way
Brewster's Millions
Keith & Proctor's
Fifth Ave. Theatre, 28th St. and B'way
Vaudeville
Union Square Theatre, at 14th St.
Continuous Vaudeville
23d St. Theatre, near 6th Ave.
All Star Vaudeville
Harlem Opera House, 125th St. and 7th Ave.
Continuous Vaudeville
58th St. Theatre, at 3rd. Ave.
All Star Vaudeville
Knickerbocker Theatre, 38th St. and B'way
Montgomery and Stone in The Red Mill
Liberty Theatre, 42nd St. West of B'way
Eleanor Robson in Salomy Jane
Lincoln Sq. Theatre, 66th St. and B'wy
When We Were Twenty One
Lyceum Theatre, 45th St. and Broadway
The Lion and the Mouse
Lyric Theatre, 42nd St. West of B'way
Ermete Novelli
Madison Square Theatre, 24th St., near B'way.
Carlotta Nillson in The Three of Us
Majestic, 59th St. and B'way
The Social Whirl
Manhattan Theatre, 33rd St. and B'way
The Mills of the Gods
New Amsterdam Theatre, West 42nd St.
The Grand Mogul
New York Theatre, B'way and 45th St.
The Land of Nod
Princess, B'way and 29th St.
Margaret Anglin and Henry Miller in
The Great Divide
Savoy, 34th St. and B'way
The Man of The Hour
Wallack's, 30th St. and B'way
The Rich Mr. Hoggenheimer
Weber's, 20th St. and B'way
The Dream City and The Magic Knight

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SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Freeman.—On Thursday, 28 March of meningitis, Frank Morgan, son of the late Francis P. and Louisa Dustan Freeman.

Schley.—At the City of New York, on Thursday evening 28 March, Evander H. Schley, aged sixty-nine years.

Varnum.—Suddenly, on 26 March, James M. Varnum, son of the late Susan Graham and Joseph B. Varnum.

Waterbury.—On 26 March, 1907, at Saranac Lake, N. Y., Kate A., wife of James M. Waterbury.

ENGAGED

Dixon-Wright.—Miss Sally Dixon, daughter of Dr. George A. Dixon, to Mr. William M. Wright, Jr.

Filley-Fitzwilliams.—Miss Mary Filley, daughter of Mr. McKinley Filley of Boston to Mr. Duncan Fitzwilliams of England.

Huidekoper-Greene.—Miss Rosalind Huidekoper, daughter of Mrs. Frank Calhoun Huidekoper of Boston, to Mr. Henry Copley Greene.

Stevenson-Sample.—Miss Elizabeth Moore Stevenson, daughter of Mr. Robert Stevenson, of Teaneck, Englewood, New Jersey, to Mr. Frank Lincoln Sample.

WEDDINGS TO COME

Akin-Wickersham.—30 April, St. George's Church.

Ashmore-Matthews.—3 April, at the residence of the bride's parents.

Powers-Ballard.—10 April, Church of the Heavenly Rest.

Barnes-Barney.—10 April, at the residence of the bride's parents.

Borden-Steele.—10 April, Trinity Chapel.

Burden-Rives.—17 April, Grace Church Chantry.

Devens-Wetmore.—6 April, St. George's Church.

Douglas-Kountze.—4 April, St. Thomas's Church.

Hammond-Stevens.—8 April, Trinity Church, Hoboken.

Hatch-Violette.—3 April, at the residence of the bride.

Hoppin-Burlingame.—23 April, St. James' Church.

Kinnicut-Tuckerman.—18 April, Church of the Incarnation.

Lawrence-Loew.—11 April, at the residence of the bride.

Lestelle-Neeser.—9 April, St. Patrick's Cathedral.

Lockwood-Thurber.—6 April, Madison Avenue Presbyterian Church.

Morris-Coster.—6 April, at the residence of the bride's mother.

Ogden-Frost.—8 April, St. Thomas's Church.

Porter-Kennedy.—29 April at the home of the bride's parents.

Reese-Bliss.—16 April, Grace Church Chantry.

Strong-Converse.—10 April, St. Thomas's Church.

Whitman-McCook.—2 April, Fifth Avenue Presbyterian Church.

WEDDINGS

Ashmore-Matthews.—Mr. Henry Taber Ashmore and Miss Eulalie Matthews, daughter of Mr. George Matthews were married on Tuesday, 2 April at the home of the bride.

Childs-Crimmins.—Mr. Frederick Robbins Childs and Miss Constance Crimmins, daughter of Mr. John D. Crimmins were married on Wednesday, 3 April, at the home of the bride.

Hatch-Violett.—Mr. W. Denison Hatch, Jr., and Miss Corinne Violette, daughter of Mr. Atwood Violett, were married on Wednesday, 3 April at the home of the bride.

Whitman-McCook.—Mr. Malcolm D. Whitman and Miss Janet Alexander McCook, daughter of Mr. John J. McCook, were married on Tuesday, 3 April, in the Fifth Avenue Presbyterian Church.

INTIMATIONS

Gurnee.—Miss Delia Gurnee, who is in Paris, will pass the summer in Bar Harbor, Me.

Guthrie.—Mr. and Mrs. William D. Guthrie who will arrive from Europe in May, will pass the summer at their country house, at Locust Valley, L. I.

Ismay.—Mrs. Bruce Ismay sailed for Europe on the Oceanic.

Landon.—Mr. and Mrs. E. H. Landon have arrived from Europe.

Lydig.—Mrs. Philip Lydig will sail for Europe, 14 May.

Olyphant.—Mrs. Robert Olyphant, Miss Sophia Olyphant and Master Donald Olyphant will sail for Europe 26 April, to pass the summer.

Penniman.—Mrs. S. J. Penniman will pass the summer traveling in Europe.

Redmond.—Mr. and Mrs. Henry S. Redmond will go to Tuxedo in May.

Reid.—Miss Jean Reid has returned from Aiken, S. C.

Robinson.—Mr. and Mrs. William Moore Robinson who passed the winter with Mrs. J. Hood Wright, have returned to their home in Paris, France.

Swann.—Mrs. James A. Swann has returned to Newport from New York.

Trevor.—Mr. and Mrs. Henry Trevor will open their country house at Southampton, L. I., in June, where they will pass the summer.

Warren.—Mrs. Kearney Warren will give a luncheon and theatre party on Saturday, April 6, for her neice, Miss Susan Gould, one of the débutantes of this winter.

Wells.—Mrs. William Storrs Wells is at her Newport villa for a few days.

GOLF

Pinehurst, N. C.—The sixth annual north and south championship tournament for women opened on Wednesday, 27 March.

BREAKFAST

A breakfast was given on Tuesday, 26 March, by Mrs. Tillinghast Bull for Mme. Melba in the Louis XVI dining room of the Colony Club. Present were: Mrs. Barger-Wallach, Mrs. Henry Spies Kip, Mrs. Scott Grant, Miss Marbury, Mrs. Herman Oelrichs, Mrs. James P. Kernochan, Mrs. Adolph Ladenburg, Mrs. Casimir de Rham, Mrs. Charles M. Oelrichs, and Mrs. Gouverneur Kortright,.

GROLIER CLUB

Cards have been issued by the Grolier Club for Ladies' Day, Friday, 5 April, on which occasion an address will be given by Mr. Howard Mansfield on Whistler's Lithographs. Preceding the address a program of selected music will be rendered by Miss Lillian Littlehales, 'Cellist. Following the address tea will be served and guests will have an opportunity of viewing the exhibition of Lithographs by Whistler.

The following ladies are to serve on the committee: Mrs. Howard Mansfield, Mrs. Richard Lawrence, Mrs. William Loring Andrews, Mrs. Robert Jaffray, Mrs. William B. Asgood Field, Mrs. Samuel T. Winship Mrs. Winston H. Hagen, Mrs. Arthur H. Scribner and Mrs. Henry M. Painter.

CORRESPONDENCE

Hamilton, Bermuda.—Late arrivals: President Eliot, of Harvard, and Mrs. Eliot, Dr. and Mrs. Heaseman, Mrs. Sedgwick and Mr. Samuel L. Clemens.

FOREIGN TRAVEL

Celtic.—Arriving Tuesday, 26 March: Dr. and Mrs. H. B. Cushing, Mr. Walter S. G Kennedy, Mrs. Aaron Ward, Mrs. Hilda Ward and Miss Edna Ward, the Rt. Rev. S. C. Partridge, Protestant Episcopal Bishop of Japan.

Kaiser Wilhelm der Grosse.—Arriving Wednesday, 27 March, Mr. and Mrs. Dexter Fairbanks, Mr. and Mrs. A. J. Moxham, Mr. Henry McKean Ingersoll, Mr. W. H. Butler, Baroness de Pallandt, Mr. W. D. Scott, Mr. and Mrs. S. B. Ross and Mr. and Mrs. D. C. Whitney.

Provence.—Sailing Thursday, 28 March: Mr. Alfred G. Vanderbilt, Mr. Horace G. Knowles, United States Minister to Roumania and Servia, Mrs. Knowles, Marquise Palza de Mayerat, Mr. and Mrs. Alfred May, Mr. and Mrs. Arthur Kavanagh, Count and Countess Y. de Saint-Bon, Mrs. George Bell, Count and Countess Stanislas de Castellane, Mrs. Oakleigh Thorne, Mr. and Mrs. A. R. Shattuck, Mrs. David L. Bartlett, Count de la Valette, Mr. Charles Renoz, Belgian Minister to Cuba and Mrs. Renoz.

MUSIC

CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cah=Cooper Union Hall. Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W A=Waldorf-Astoria.

Constantino—Piano recital—17 Apl. C
Harlem Philharmonic Society—11 Apl. ..... W A
Lhevinne—Piano recital—17 Apl. ..... M
Mendelssohn Glee Club—15 Apl. ..... M
Musurgia Society—23 Apl. ..... M
Olive Mead Quartet—11 Apl. ..... M
People's Choral Union—7 Apl. ..... H
Peoples' Symphony Auxiliary Club—5 Apl. ... Cah
Philharmonic Society (extra)—5, 6 Apl. C
Rubenstein Club—18 Apl. ..... W A
Volpe Symphony Orchestra—14 Apl. ..... A

ANNOUNCEMENTS

The People's Choral Union of New York, Frank Damrosch, conductor, will perform Handel's Oratorio, The Messiah, at the Hippodrome, Sunday, 7 April, at 8:15 P. M. The chorus of 850 voices will be assisted by Genevieve Clark Wilson, soprano; Mrs. A. T. Jones, contralto; Mr. Frank Ormsby, tenor; Mr. William Harper, basso, and an orchestra of sixty pieces.

PAST CONCERTS

The final Symphony Concert for Young People, Mr. Frank Damrosch, director, took place at Carnegie Hall, 30 March. The leading features of the programme were: Handel's Largo, as arranged by Hellmesberger for solo violin, ripieni violins, harp and organ; four old French songs sung by Monsieur Gilibert and four Wagner numbers, including the Tannhauser overture, Lohengrin prelude and prelude and Good Friday spell from Parsifal.

Mr. Walter Damrosch and the New York Symphony Orchestra, with Mme. Gadski as soloist, gave a farewell concert at Carnegie Hall Easter Sunday afternoon, 31 March. Mme. Gadski sang an aria from Aida, three songs by Wagner and Schubert's Erl King. On April 1 Mr. Damrosch and his men started on a six-weeks' concert tour.

Mme. Rosina Lhevinne gave a piano recital at Mendelssohn Hall 2 April. The four-part programme was devoted to (1) Fugue, C major, Beethoven, Saint-Saëns; (2) Sonata, B minor, Chopin; (3) Schubert-Tausig, Andantino and variations, Schumann, In de Nacht, Liszt, Waldesrauchen; (4) Scriabine, étude, Liadow; barcarole, Schloetzer, étude, Moszkowski, waltz.

The Oratorio of St. Peter, by Dr. P. Hartmann of Munich was performed for the first time in New York, under the direction of the author, at Carnegie Hall, Wednesday, 3 April, at 8:15 P. M.

Miss Jessie Shay, an American pianist, who has been favorably known for some years to the New York public, gave a recital at Mendelssohn Hall, 3 April.

THE CLOSE OF THE METROPOLITAN SEASON

The regular season at the Metropolitan Opera House ended on Sunday, 23 March, and the supplementary week, devoted to Wagner, was brought to a splendid close by the performance of Parsifal on Good Friday. The Metropolitan Opera Company began its tour 25 March at Baltimore.

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Vogue dated 18 April will be the Spring Fashions Number. Price 25 cents.

Other cities to be visited are Washington, Boston, Chicago, Cincinnati, Kansas City, Omaha, St. Paul, Minneapolis, Milwaukee, Pittsburgh and probably St. Louis. It is planned to give forty-four performances in all.

The company will include all the leading singers except Sembrich and Rousselière and the list of operas to be sung comprises Mme. Butterfly, Aida, Tosca, La Bohême, Faust, L'Africaine, Pagliacci, Hansel and Gretel, four of Wagner's works and perhaps Salome.

The singers positively re-engaged for next season by Mr. Conried are Mmes. Sembrich, Eames, Fremstad and Homer, Misses Weed and Farrar and Messrs. Caruso, Burgstaller, Dippel, Burrian and Scotti. This list will be augmented by later announcements. Bonci's destination after this season is still undecided.

Arturo Vigna, for four years chief conductor of Italian and French works at the Metropolitan, has resigned, and it is said may be succeeded by Toscanini, the famous Milan leader.

Mr. Conried gave a total of 102 performances at the Metropolitan this season. Of these, nine operas by living composers had thirty-nine representations, of which also twenty-one belonged to Puccini's very active operas.

Otherwise Wagner heads the complete list as usual, with twenty-four performances of eight works; Verdi had eleven representations of three operas; Gounod figured nine times with Romeo et Juliette and Faust. Humperdinck's Hansel and Gretel was produced on eight occasions; Donizetti had five performances of two works and Berlioz an equal number of one; Leoncavallo's Pagliacci and Giordano's Fedora were each given four times, Delibes's Lakme and Flotow's Martha thrice each and Meyerbeer's L'Africaine twice.

Bizet's Carmen, Mascagni's Cavalleria and Strauss's Salome were each produced once.

It is interesting to note here that the most popular opera in the Metropolitan's repertory, since the foundation of the house in 1883, has been Wagner's Lohengrin with 152 performances to its credit. Gounod's Faust comes next with 146 and Wagner's Tannhauser ranks third with a total record of 107 representations.

Mr. Conried announces that the fifth season of opera under his direction will begin Monday, 18 November, 1907, and last twenty weeks. One hundred regular subscription performances' including twenty matinees and the new Thursdays, will be given in all.

EXHIBITIONS NOW ON

New York. Fine Arts Galleries. Eighty-second Annual of the National Academy of Design. Oil paintings and sculptures. Until 20 Apr.

Knoedler's. Paintings by George Elmer Brown. Until 6 Apr.

Montross'. Exhibition of the Ten American Painters. Until 6 Apr.

Oehme's. Collection of Dutch paintings.

Ehrich's. Portraits by old English, French, Spanish and Dutch masters.

Salmagundi Club. Oil and water-color paintings by Charles Austin Needham. Until 6 Apr.

Kraushaar's. Portraits in oil, and pastel by Albert Herter. Until 6 Apr.

O'Brien's. Collection of Line Engravings by masters of the nineteenth century. Until 27 Apr.

Astor Library. Plates from F. Hopkinson Smith's Venice of To-Day; and F. R. Martin's History of Oriental carpets before 1800.

Lenox Library. Tenth exhibition of works by contemporary American artists.

Boston. Boston Art Club. Exhibition of water-colors and pastels. Until 6 Apr.

Chicago. Art Institute. Annual of the Chicago Architectural Club. Until 21 Apr.

Philadelphia. Pennsylvania Academy Fourth Annual Philadelphia Water-Color Exhibition. Until 27 Apr.

Washington. Corcoran Gallery. Annual of the Capital Camera Club. Until 8 Apr.

EXHIBITIONS TO COME

New York. Knoedler's. Eighth Annual Exhibition of the American Society of Miniature Painters. 6 to 20 Apr.

Fine Arts Galleries. American Water-color Society's annual exhibition. 1 to 26 May. Exhibits received 19 and 20 Apr.

Chicago. Art Institute. Annual Exhibition of American Water Colors, Pastels and Miniatures. 30 Apr. to 9 June.

Pittsburg. Carnegie Institute. International Exhibition of Paintings. 11 Apr. to 13 June.

Providence. Art Club. Annual exhibition of paintings. Until 16 Apr.

Worcester. Art Museum. Tenth Annual Summer Exhibition of Oil Paintings. 31 May to 22 Sept. Exhibits collected in New York, Boston and Philadelphia. 6 and 7 May. None received later than 15 May.

AUCTION SALES

New York. 121 East 21st Street. The collection of art objects belonging to the late Stanford White. 4, 5 and 6 Apr. 2.30 P. M. Admission by card only.

Mendelssohn Hall. The collection of paintings formed by the late Stanford White. 11 and 12 Apr. 8 P. M. On view at American Art Galleries from 8 Apr.

GOSSIP

On Saturday, 23 March, the prize-winning pictures at the eighty-second annual exhibition of the National Academy of Design now being held in the Fine Arts gallery, New York, were announced. As a usual thing these awards have been made before the opening of the exhibition, but this year it was decided to wait until after the paintings had been on view for a week in order to give the jury ample time to study and compare them. The Thomas B. Clark prize of $300, for the best figure composition by an American citizen living in the United States, was awarded to Henry Prellwitz for his picture entitled Venus; The Inness gold medal (presented by George Inness, Jr., in memory of his father) for the best landscape to Emil Carlsen, for his Canaan Mountain; the three Hallgarten prizes of $300, $200 and $100, for works by American citizens, under thirty-five, living in this country, to William Cotton, for The Princess; to Hugo Ballin, for The Three Ages; and to Eleanor Winslow, for The Necklace; and the Julian A. Shaw memorial prize of $300, for the most meritorious work shown by an American woman to Edith Woodman Burroughs for her bronze statuette Circe.

On 4, 5, and 6 April the notable collection of art objects gathered by the late Stanford White will be sold at his residence, No. 121 East 21st Street, New York, and to prevent the merely curious from crowding the house only persons having cards will be admitted. One dollar will be charged for these cards, but the amount will be credited on the first purchase made by the holder. The pictures, however, will be placed on public view at the American Art galleries on 8 April, and sold at Mendelssohn Hall on the evenings of 11 and 12 April.

Among the art objects are beautiful antique fireplaces, stairways, columns, doors, ceilings, beams, etc., actually built into the house, and an entire room, including ceiling, walls, doors, rugs, and marble objects may be bought complete.

Especially valuable items of the collection are large Gobelin tapestries, musical instruments; antique Damascus tiles, Italian carved marble bas-reliefs, fountains, and columns, a carved wooden Florentine sixteenth century doorway, early Greek vases and Spanish carvings.

It is interesting to note that both of the medals awarded by the Royal Academy for figure painting this year were won by women, as was also the Creswick landscape prize. It is only since 1904 that women have been allowed to compete for these honors.

At the Salmagundi Club, in New York, there is now on view a collection of oil and water-color paintings by Charles Austin Needham. Nearly one hundred works are exhibited, of which fifty-seven are oils and among them are many characteristic New York street and park scenes. A few of the most notable paintings are Pines of the Northwoods, A Summer Wood Song; Opening Leaves; Park Shadows; Winter in Madison Square; The Hush of Autumn and Evening Mists, a water color.

Paris and London art sales are following one another in rapid succession and realizing such high prices that the outlook in this branch is unusually good. At the sale of books formed by William C. Van Antwerp, of New York, held last week at Sotheby's, in London, a first folio Shakespeare brought $18,000 and a first edition of Isaac Walton's Compleat Angler $6,450. The collection, consisting of 243 lots, realized $81,755.

At a sale of porcelains recently held at Christie's a pair of old Chinese famille rose Kienlung jars, brought $11,025; an old Sèvres jardinière, $3,570; and a pair of old Dresden vases, $6,300.

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THE ECLIPSE OF A TRAIT

AMong the sturdy and vitally necessary traits required for the upbuilding of a vigorous, progressive nation, self-reliance has rightly a leading place. And no country has profited more by this virile characteristic than these United States, for the earlier immigrants (before we became an asylum for the undesirable peoples that other nations wisely bar their gates against) were reliant to a high degree of self-sufficiency. Never before in this country has there been lack of those who both practice and applaud this trait, and who urged upon educators the grave necessity for inculcating it on the coming generation. Not alone has the character of our immigration changed in this regard, but to the consternation of thoughtful and discerning Americans a large proportion of natives have, in the last few years, developed a most childish and altogether discreditable tendency to lean on the State or the Federal Government. "On to Washington" has become almost instinctive with a surprisingly large number of persons of whom one is justified in expecting a more self-respecting shibboleth. It is suggestive of the child-like reliance of the Russian peasant of five years or more ago on the Little Father at St. Petersburg, or the elemental faith of the North American Indian, who looks upon any Executive who happens to be at the head of our government in a similar simple fashion. Indeed, it is tribal paternalism run to an extreme.

Although sufficiently mortifying to have commercial captains rushing to Washington, one sees some excuse for their making appeals to this particular authority, but it is difficult to appreciate the point of view of the evangelistic body which recently asked President Roosevelt to do something to save the soul of Greater New York. The Protestant communion, according to these pessimistic leaders, is being outstripped by the Jews, who have built, within a comparatively short period, a larger number of synagogues than any Christian communion; and the Catholics who are second as to number of their new churches, whereas not only have no new Protestant churches been established within the same period, but some already in existence have gone out. With the great and constant growth of population there must be ascertainable reasons for this retrogression, and these reasons, it would seem, those religious teachers engaged on the spot should seek out for themselves. How can a busy Executive at Washington (even those Presidents who are only normally energetic find their waking hours filled two or three times over) be expected to understand the religious conditions of the metropolis, when he has not even had a layman's experience in evangelical work?

There are certain causes operating all over the world to affect the Protestant communion, and some of these must be operative in Greater New York. It should be borne in mind that until this generation the Bible was a sort of infallible pope to the Protestant. It was the voice of authority and from its interpretation by the exponents of different creeds there was no appeal for laymen. The new version of the Scriptures, the higher criticism, and such free lance Biblical interpreters as the Rev. Lyman Abbott, have changed this attitude of belief in the inerrancy of the Bible to one of mystified doubt on the part of the layman. As that book was the rock on which the general run of Protestants had founded their faith, to have the old-time interpretations pronounced by religious leaders as mistaken, was naturally most unsettling to the lay mind, and many thousands of Protestants have never recovered from the shock sufficiently to readjust their beliefs to twentieth century theology. They simply have stopped speculating about spiritual matters, and drifted away from the church. That people generally are less interested in religion than formerly may be true to some extent, but the large following Mrs. Eddy has secured for her Christian Science movement, in New York as well as other places, and such facts as that at least 1,500 men gather every Sabbath evening at the People's Institute to listen intelligently to moral discourses—quite without the glow of religious fervor—are two indications, among many others, that a great number of persons without the Protestant church would be in that communion if it made the right appeal to them. The change in the status of the Bible is only one of several reasons for the falling fortunes of Protestantism in Greater New York and elsewhere, but it is a basic one which, curiously enough, very few ministers appear to realize has been a great contributing cause for the decline in church-going and interest in religious matters generally. Apparently it does not appear to the clergy so tragic an event to re-interpret and change the status of the Scriptures, as it does to the layman. To him with the changes have come the destruction of authority—indeed, the crux of the matter of Protestant indifference lies mainly in the fact that the Bible has been deprived of old-time authority by the latter-day critics. A layman observer, much less a clerical one, need not go to Washington to discover so easily discernible a cause of the decay of Protestantism.

Would it not be more self-respecting, as well as vastly more efficacious, to employ some of the methods of organized investigation already put in operation by some religious leaders in Greater New York to ascertain all the causes of Protestant decline, rather than to ask a layman, who is only temporarily at the head of the secular affairs of the nation, for his help in a matter the main causes of which are peculiar to this municipality? Pray let us have done with the Little Father business in this country.

PORTRAIT OF A YOUNG GIRL SHOWN AT THIS WINTER'S ACADEMY EXHIBITION

BY IRVING R. WILES

[See text, Portrait Painters of To-day, page 517]

(From Our Own Correspondent).

THE DUCHESS OF MARLBOROUGH AND PHILANTHROPY—DOMESTIC TASTES OF THE PRINCESS OF WALES—MRS. WILLIAM WALDORF ASTOR A DISTINGUISHED COURT PRESENTEE—NOTABLE WEDDING

ONe of the chief topics of discussion in English society at the moment is the decision of the young Duchess of Marlborough to join the Church Army, an organization to which many influential people have given their services.

The Church Army, under the direction of the Rev. Wilson Carlile, has accomplished an untold amount of good among London's "submerged tenth"; but the decision of the Duchess to work in the slums,—and to work, be it understood, in a practical manner—has aroused considerable comment in those social circles where she is so greatly liked and admired.

The Church Army for its good deeds has gained the interest of their Majesties, Mr. Carlile having paid frequent visits to Buckingham Palace in order to chat about his schemes. Other personages who have bestowed practical help on the organization are the Princess Royal and Princess Louise Augusta of Schleswig-Holstein.

The Duchess of Marlborough for some time has shown her interest in Church Army affairs by holding drawing-room meetings and garden parties at Blenheim Palace, and by opening sales of work for the good of this very deserving cause, while during her recent stay at Beaulieu, Nice, Mr. and Mrs. Carlile frequently visited her. Naturally her Grace's decision has caused a good deal of excitement at the Church Army's headquarters.

Their Majesties had a busy time prior to the King's departure for the Continent, levees and Courts, theatres and dinner-parties having been the order of things. The unexpected arrival of the Dowager Empress of Russia caused considerable change in Queen Alexandra's plans.

The Prince and Princess of Wales stayed on at Marlborough House for the following month and enjoyed themselves in a quiet way.

VISCOUNTESS PARKER

They have had such a busy time of travel during the past few years that the Princess always regards with the keenest enjoyment a few consecutive weeks spent at home with her children. She is a devoted mother and very fond of needlework, of which, in spite of her many social and public duties, she gets through an immense quantity during the year. Publicity has its drawbacks for those otherwise inclined, and to royal personages the eternal round of duty which hems them in must seem very wearisome. But then they get many enjoyments too, which people in less exalted position never experience throughout existence.

The most talked about presentation, by the way, at the first Court of the season, was that given by Mrs. William Waldorf Astor. Both the King and Queen gave her an especially cordial word in passing, and her exquisite frock was greatly admired, as were her few, but regal jewels, which included the famous Soncy diamond. Her gown, like her jewels, was regal, too, but in no way ostentatious. There was a deep flounce of beautiful Brussels lace on the net skirt, bordered by a narrow line of ermine. The train was of pale blue velvet, folds of which were reproduced on the bodice.

Mrs. Astor is greatly admired for her charm and gracefulness. In a Court, accounted by general opinion as being one of the finest displays of frocks and jewels and trains ever seen at Buckingham Palace, the impression created by pretty Mrs. Astor was something of a triumph.

Another exceedingly smart American present was Mrs. Lulu Harcourt, noted for her good taste in dress; and still another was Lady Leigh, who being in mourning wore black plumes and a very beautiful gown of black satin softened by chiffon and tulle.

PRINCESS HATZFELDT

Among other notable events of the past few weeks was the Royal Amateur Art Society's Exhibition which took place at Hyde Park House, Lady Naylor-Leyland's lovely abode at Albert Gate. It faces the French Embassy, is full of art treasures and owns a magnificent ballroom and staircase.

Londoners usually crowd to exhibitions at Hyde Park House simply for the pleasure of

(Continued on page 517)

LADY VIVIAN

FETCHING SPRING MODELS

(FOR DESCRIPTIONS OF FASHIONS SEE PAGE 504—A)

SEEN ON

GOSSIP

Otis Skinner has had a long tour already this season, but it is to be considerably extended, as it does not conclude until some time in June by which date The Duel in which he has been appearing, will have been seen by many thousands of theatre goers. So well has The Duel drawn all of the season that there was every prospect it would continue a good paying investment for at least a season or two to come. In spite of this fact Mr. Skinner will abandon this drama this season, as a new play for him has been ordered by his manager, Charles Frohman from the distinguished English playwright, Henry Arthur Jones. As this dramatist was over here last year, it is thought likely that he will write an American play, or rather one portraying American conditions and characters, either for Mr. Frohman or some other manager. Neither the title of the play nor any hint of the play's plot has been divulged in regard to the one Mr. Jones is building around Otis Skinner.

Some five hundred of the smaller amusement houses by courtesy called theatres, where moving pictures are shown were the occasion of a conference between several heads of city departments and several managers of Broadway theatres. Fire Department is said to have received many complaints against these small amusement resorts on account of their not taking any precautions against fires and that if a fire should break out those in the theatre could not escape. The Police Department has also received complaints about the despicable class known as cadets, frequenting such places and endeavoring to make the acquaintance of girls who attend the performances. It has been suggested that an efficacious way of putting such of these theatres as are fire traps and moral plague spots out of existence is to vigorously enforce sanitary and fire protection laws and regulations.

The Silver Box, by John Galsworthy, the melodramatic play in which Ethel Barrymore has appeared at the Empire Theatre, shows that young actress as a char woman, the mother of three children. The hero of the play is a rather gay young dog, Jack Barthwick, son of John Barthwick, M. P., who after having one night supped too well with a woman with whom he scraped acquaintance at a music hall arrives at his home in a state of extreme intoxication. Loitering about the ancestral door is Jones the husband of a char woman (Miss Barrymore), whom Mrs. Barthwick occasionally employs. Jones obligingly helps the youth to find the keyhole and enters the house with him. Young Barthwick falls asleep and Jones, being free to indulge in the bottle does so to such an extent that he loses his wits and his prudence so far as to steal a silver cigarette box and a purse containing seven sovereigns which Jack had dropped on the floor. His wife is suspected of the theft and the money and box are found by the police, who have been called in, at the house of the Jones family which consists of a single room. The complications are quite agonizing to both the families, for the purse and its contents belong to the very unconventional woman that Jack Barthwick met in the music hall. He therefore appears like a thief and his family are in terror for fear the story will come out in court proceedings. Jones goes to prison for a month, and the name of Barthwick is not smudged. On the poor char woman and her three children fall the heaviest consequences of the wrong doing of Jack and Jones.

BESSIE CLAYTON
A wonderfully graceful dancer in The Belle of Mayfair

SHYLOCK AND PORTIA
Ben Greet Players at the Garden Theatre

Tony Pastor has concluded his forty-third year of stage management. It is not generally known among theatre goers that Montgomery and Stone and George M. Cohan are graduates of Tony Pastor's Theatre.—Ben Greet in his season at The Garden Theatre, yielded to the modern spirit in stage matters to the extent of using scenery with his presentation of As You Like It.

In The Holy City, the George Broadhurst play, that the William Morris Company brought to the Lincoln Theatre, the heroine is Mary Magdalen and around her the author has told the story of the passion. The first act, which takes place at Mary's house, in Magdala, shows her in all the evil glory of her courtesan life, glorying in her position. The second act is laid in the home of Martha and Lazarus in Bethany where Mary comes as a penitent. Kitty Cheatham has placed herself under the management of that versatile young amusement purveyor Frederic Thompson.

Advance vaudeville is the title given to a new move in the field of continuous houses which originated with Frederic Thompson who had become allied with Klaw and Erlanger to develop his scheme. By advance vaudeville is meant a programme of specialities made up of a short musical comedy, a short drama, melodrama or comedy, and a circus act, interspersed with vaudeville acts. Mr. Thompson will make up the various programmes, try them out at the New York Theatre and then send them out over the circuit of vaudeville houses which Klaw and Erlanger are to control next season. Actors and singers of ability from the legitimate stage have consented to appear in these programmes. Prominent playwrights and composers are to furnish the comedies. No author's royalties will be paid, but the composers will be paid a specified sum each week for the season of forty weeks.

The management of The Reckoning, which has been on at the Berkley Lyceum Theatre for several weeks, announces that seats may be ordered four weeks in advance.—Rose Stahl in The Chorus Lady at the Hackett Theatre continues to draw good houses although the play has been seen continuously in New York for nine months. The close of the run of the Lion and the Mouse on Saturday 6 April is to be a noteworthy event. On Tuesday of this week (2 April) it completed its 600th consecutive performance in New York.

At Keith and Proctor's Fifth Ave. Theatre an ambitious programme was one that included two scenes from Peer Gynt as a curtain raiser to Raffles, the play in which Kyrle Bellew starred. Grieg's music was used with Peer Gynt. For a vaudeville house to present two such plays at a sitting marks something of a departure from the usual conduct of such houses.

BEN GREET AS SHYLOCK

THE STAGE

The Land of Nod, an extravaganza presented by the Will Block Company, came to the New York Theatre on 1 April for an indefinite run.—The Great Divide has nearly completed its twenty-eighth week at the Princess Theatre and seats are on sale up to and including 1 May.—At The Knickerbocker Theatre, The Red Mill is likely to run all summer.—A new feature of the Tattooed Man in which Frank Daniels is the star is a burlesque by that comedian of the Seven Veils Dance, from Salome.

The Mills of the Gods has been doing so well at the Astor Theatre, that Wagenhals and Kemper are said to have abandoned their idea of taking it on tour for a while.—Mrs. Warren's Profession will remain at the Manhattan Theatre at least until 1 May. Paris and New York, a comedy by E. Arens and F. Decroisset, has as its star Rejane and it has made a great success in Paris, although it has a subject that is considered threadbare—the marriage of a rich American girl to a French man with a title, an affair of barter. The dialogue is said to be most diverting, and Rejane as an energetic American girl title hunter is said to be captivating and amusing.

RUTH ABBOTT WELLS DONALD GALLAHER FRANCES FULLER

Three clever little players who are appearing with Eleanor Robson in Salomy Jane at the Liberty Theatre

Klaw and Erlanger are determined apparently to have a generous supply of available talent for their next season's vaudeville venture as among other authors, George M. Cohan has been secured to write six short musical comedies to be used on the new circuit. These comedies are to be each an hour long and will require the services of from fifteen to twenty-five persons. They will be in reality condensed musical comedy in three scenes and no intermission. One of the six comedies Mr. Cohan will deliver is to be a condensation of Little Johnny Jones. Mr. Harris, his partner, will be associated with Mr. Cohan in his comedy writing.

Anent Mrs. Warren's Profession (which not only has been produced in New York, but is threatened on tour by several traveling companies) the Evening Telegram's critic utters words of sanity. There is the unforgivable note all the way through the play: the note that leads to laughs every time Mrs. Warren interjects between her long discussion on and justification of her "profession" sentiments of motherhood. "When a comedy of mine is performed," says Mr. Shaw, in explanation of his play, "it is nothing to me if the spectators laugh—any fool can make an audience laugh—I want to see how many of them laughing or grave have tears in their eyes." And thereupon Mr. Shaw proceeds to write plays in which he "guys" every emotion that is likely to draw the desired tears. It is further said, Shaw is an intellectual live wire without body, blood or viscera—clever enough to make his statement appear like arguments and impudent enough to tell us that we are all wrong when he knows we are all right.

Thomas W. Ryley the manager who produced Florodora and the Belle of Mayfair has made an alliance with Klaw and Erlanger by which he becomes one of the three controlling executives of the advanced vaudeville combination which as already stated includes among other ability Frederic Thompson and Cohan and Harris. Gustav Luders, composers of The Great Mogul, The Prince of Pilsen and a number of other musical pieces, and Leslie Stuart, well known as the composer of Florodora among other successful comedies have both signed contracts with Klaw, Erlanger and Ryley to write the music for eighteen condensed musical comedies.

Kyrle Bellew came to Wallack's Theatre in A Marriage of Reason on 1 April.—George V. Hobart is at work on a new play for Marie Cahill. She will appear in it about the first of next January, using Marrying Mary in the interval.—The Joseph Weber Company which went on tour last week expects to be back at the Broadway house in less than two months.

A month ago at the Herald Square Theatre the Shuberts offered for the first time in America, George Bernard Shaw's comedy satire, Widowers Houses, with a cast headed by Herbert Kelcey, Effie Shannon, William F. Hawtrey, Ferdinand Gottschalk. This play has the distinction of being the first attempt of the brilliant Shaw in the line of play writing. It was first produced under somewhat unusual circumstances, being one of the plays staged by the management of the Independent Theatre an

CHRISTIE MACDONALD

In the court dress worn in The Belle of Mayfair at Daly's Theatre

enterprise started a few years ago in London to bring out plays on their merit, entirely regardless of box office considerations. Mr. Shaw was an enthusiastic advocate of this departure and in a series of articles in the British journals he called upon the patrons of the drama to support the new movement which was to be free of the taint of commercialism. Mr. Shaw was asked to elaborate a play he had started in 1885 and of which only two acts had been written. This was the play Widowers Houses.

THat squalid splendor of the Second Empire glitters through the pages of Jane T. Stoddart's Life of the Empress Eugénie, a book mainly directed to telling the most important incidents in this lonely woman's romance, and to defending her from the ugliest charges of her enemies. It is commonly said that the grandfather of Eugénie kept a wine shop in Malaga, but this is hardly the whole of the story. He was a Scotchman belonging to an ancient and distinguished family, and, although he was a wine merchant whose rear office was frequented by his customers of the local nobility, he had the entree to aristocratic Spanish society, and his daughters married nobles. Eugénie's grace and charm are strongly insisted upon in this book, though the portraits, even when the work of courtly painters hardly show her a great beauty. Nevertheless, even her enemies bore unwilling testimony to her charm, and so we must believe that it was not merely the glamour of her tinsel throne and pinchbeck crown that gave her the repute of wonderful loveliness.

The implication of Miss Stoddart is that Napoleon offered to make Eugénie his mistress, or morganatic wife, before he finally asked her to share his throne; what else can Eugénie's quoted words, "Sire, Imperatrice ou rien," be held to signify? One must wonder whether a woman of the highest nobility of character would have accepted half the throne after the insult of a less dignified offer. The biographer seeks to lessen Eugénie's responsibility for the Franco-Prussian War, but makes no attempt to excuse the criminal extravagance of a woman who had fifty parasols and 600 gowns, while the army of France was bare of what might have enabled it to repel the invader. Eugénie seems to have been in most things the better of the imperial pair, but though Miss Stoddart shows the peculiar virtues of Napoleon, her book, however, leaves the Second Empire where she found it, the most humiliating and disgraceful incident in the recent history of the French people. As to Eugénie her losses, her patriotic self-forgetfulness at the fall of the Empire, and her patient dignity during all the years of her loneliness go far to atone for her errors.

(The Life of the Empress Eugénie. By Jane T. Stoddart. Third Edition, with Six Illustrations. E. P. Dutton & Co.)

HUtchins Hapgood, who seems to be as nearly as possible an extreme individualist of the type sometimes unfortunately called the philosophic anarchist, in his little book, The Spirit of Labor, tells the story of his several months' intimacy with radical workingmen in Chicago. He takes as the most impressive type of the intellectually alive workingman a fine young German-American whom he calls Anton. The book is partly in the words of Anton, partly narrative dealing with this man and a great variety of other radicals, anarchists, socialists, communists and ordinary trade unionists. The highest morality of the radical workingman is faithfulness to his class. This leads him to justify violence against the scab and employer, and even to overlook the thing that we call graft. Within class lines these men are capable of a self-sacrificing devotion that makes ordinary selfish human conduct look pitifully small.

Most of the men with whom Mr. Hapgood came in contact were opposed to the socialists, and many of them were deeply imbued with the individualistic philosophy commonly called anarchism. The free lovers whom Mr. Hapgood introduces, and whom he does not approve, though he sees in the anarchic view of the sexual relation a lever that may make marriage a finer thing than it is in the humdrum life of commonplace couples, are the only persons of the radical group who seem thoroughly sick, and likely to revolt the moral stomachs of normal men and women, whether radicals or conservatives.

Mr. Hapgood's book is a very remarkable one, a hopeful one also, for while it is distressing to find all but the most intelligent of the workingmen at best little more than strongly class conscious, it is also worth much to find them tending to broader things. Perhaps the highest lesson of the book, and one that is taught rather by the facts than by any direct preaching, is that social problems are unlikely to be solved in the study by men remote from the daily life of their fellows. Reason alone will not show us the right way, we must have both love and reason.

(The Spirit of Labor. By Hutchins Hapgood, Author of The Autobiography of a Thief. Duffield & Company.)

MArk Twain's long expected attack on Christian Science has at length appeared, and its publication oddly enough has been almost simultaneous with the legal proceedings taken by Mrs. Eddy's son upon the theory that she is no longer able to administer her affairs, and under the influence of the persons about her. It is the belief of Mark Twain that Mrs. Eddy did not write the gospel of her sect called Science and Health with Key to the Scriptures. He bases this belief upon the marked difference in style between that of writings, undoubtedly by Mrs. Eddy, and that of the book. Passages quoted from Mrs. Eddy's authenticated writings certainly show a marked difference in style from some pages of Science and Health also quoted, but the conclusion that Mark Twain draws from this contrast is not absolutely convincing. The most striking things in this attack on Mrs. Eddy are found in the undoubted demonstration that she has made herself the autocrat of the Church, and in the evidence shown that the church has vast wealth the uses of which are unknown. Mark Twain's conclusion that at the death of Mrs. Eddy the church will fall absolutely into the control of the oligarchy is truly startling. He freely acknowledges the practical value of Christian Science, but thinks the church is likely to be a portentous social and political force within the next half century. Most of those who read the book without prejudice will rise from it sharing this author's in part at least apprehensions on this point, and feeling that the growth of Christian Science is surely one of the most astonishing phenomena of modern times. A word as to Mark Twain's method of approaching the task he has in hand: it is difficul not to feel that he would have made his book much more effective for this purpose had he omitted much of the merely humorous portion. A good deal of his fun sounds too much like the crudities of his earlier manner.

(Christian Science, With Notes Containing Corrections to date. By Mark Twain. Illustrated. Harper and Brothers. $1.75.)

SUch a book of travel as East of Suez by F. C. Penfield, is unusual in these days, when we expect a traveler to have journeyed with the object of special investigation and with the purpose of proving a case. Mr. Penfield, who had an important place in our foreign service, journeyed from Egypt, the scene of his official labors, eastward to Japan, apparently with no object but enjoyment and observation. He writes entertainingly of India, China and Japan, and no part of his book is more valuable than the opening chapter on the Suez Canal. Mr. Penfield, undeterred by the fate of prophets, prophesies that our great interoceanic canal cannot be profitably administered for many years after it is finished, and never by reason of our own trade. He thinks the one thing to mark the canal quickly profitable will be the creation of an American merchant marine, but he does not, however, commit himself to the subsidy scheme just defeated in Congress. Among the pleasantest chapters of Mr. Penfield's book are those on the Ceylon pearl fisheries, the Taj Mahal and the Kaiser's Play for Chinese Trade. The illustrations to the volume are of fascinating interest.

(East of Suez: Ceylon, India, China and Japan. By Frederic Courtland Penfield, Author of Present-day Egypt. Illustrations from Drawings and Photographs. New York: The Century Company.)

IF the American public would only take sufficient heed to the vast number of books on etiquette that are constantly appearing, we should probably be the best behaved people on the face of the earth. It is curious, however, to note the varying degree of unconscious humor that pervades nearly every work of this kind. For example, the recent publication entitled The Etiquette of New York To-Day, by Mrs. Frank Learned, is excellent in many ways, but at times it is hard to take the author's advice on deportment quite seriously. However, as has been intimated, there is a great deal of valuable advice in this book. Chapters are devoted to suggestions on social entertainments, and others include such important subjects as

(Continued on page 524)

CHILDREN'S SUMMER MILLINERY

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 504—A

SMART SPRING FASHIO

FOR DESCRIPTIONS OF FASHIONS SEE P

FASHIONS

IONS SEE PAGE 504—A

CLEVER MANIPULATION OF STRIPED FABRICS—STRIKING BLACK MOUSSELINE COSTUME—PRETTY COATEES IN BURNT ORANGE

THE prettiest changes in the newest gowns are rung upon the little vest applications in the front openings of bodices, leading up to a variety of styles, and in the shoulder-pieces, those sleeveless coat accessories, and the sleeves of bodices, as well as coats. Skirts when long, are trimmed when the material is sheer, or the material for skirt is purposely figured, while more opaque skirts and mousseline cloths often have no trimming at all. Both corselet and modified Empire skirt models are to be put into relief by the wide straight robe skirt and the bias circular one as well as the plaited skirt, which has lost none of its popularity for both thick and thin fabrics.

STRIPES CLEVERLY ARRANGED

The treatment of striped materials is surprisingly well done considering how wide the stripes are in some instances. They are encouraging as a purchase for the women given to embonpoint, and something more in fact, as they diminish the cross widths of the figure enormously. Inserted panels of striped crepes and gauzes are much resorted to where the figure is rather slender as it decreases the attenuation. There is nothing prettier for applied skirt trimmings of silk, ribbon, or chiffon than the Greek key border, its outline to be done in plaitings rather than with a flat surface. Extremely ornate embroidered application by the yard or in sectional pieces are either rich in color or come in the palest of pastel tones. Passementeries are found to match all the new colors, while black ones, extremely fine and lace like are much used over white in the "make" of the high priced black grenadines.

BLACK EMBROIDERED MOUSSELINE COSTUME

At one of the recent gala nights at Sherry's when dinners were on one might have seen the reigning dress styles and those by the merest movement with ease and satisfaction provided the looker on was sure she could stand the critical eyes about her. One of society's beauties devoted to wearing black and white in transparent fabrics was wearing a charming creation of black embroidered mousseline in vine stripes. The long skirt had a very broad band of Greek key design traversing the skirt within twenty-two inches of the bottom. The design was outlined by a plain black mousseline plisse three inches wide, and was crossed through the middle transparently by a Venetian white lace over which black tulle was drawn. It was a corselet skirt with high waist lines. A sleeveless half low neck model of bib-coat was of the embroidered mousseline. It was covered with motives of Venetian lace, and draped over with black tulle. There was a fine jet lace galoon besides for the border finish of neck, sleeve openings, and the bottom edge line. A high chemisette and the half sleeves were of the open kimona genre in Venetian point of rare beauty and value and made the gown one not easy to forget. Long white suède gloves were met at the top by an under half sleeve, a single puff drooping over the elbow, composed of double tulle, the outer one black, the inner one white.

WHITE TULLE EVENING GOWN
See "What She Wears"

CHARMING COATEE

One or two costumes heralded the season's smart lines of coquettishly small coatees worn with long skirts when afternoon or evening occasions demanded them. One in yellow voile of the new burnt-orange shade, but rather paler, had a deep border on the bottom of the skirt in black and white striped silk, cut up on its top line into square turrets at intervals from the sides all the way round the back. A front panel, but rather a slender one and very tapering was of the same silk. The entire front of the coat was of the bias silk with the voile fitted in so as to allow a bias stripe addition in the back below the belt crossing. The sleeves were of voile in three-quarter length, short at the bend of the arm, but wide at that point, and longer at the back so as to show a broad facing of the pekine black and white silk. The turn-over collar was of striped silk and voile, one above the other, a V opening in the front for a lingerie chemisette. The linings of the voile were of the same yellow shade in silk, which sustained the color admirably. A black crin Directoire hat was trimmed with a single long black plume, the facing of the brim being of yellow tulle plaited was edged with a fine gold lace.

SMART GOWN OF PINK

Two young beauties soon to be bridesmaids at coming Spring weddings were noticeably smart in their gowns. One wore a coat and skirt costume in Marquisette, a shade of peach-blow pink exceedingly becoming at night in the brilliancy of electricity. Little or no trimming was seen on the long skirt except that chiffon to match was drawn up on panel lines at the sides ending in three graduated rosettes of the same towards the foot of the skirt. The coat was short-waisted, its back cut half low; its points sloped off where they met at the over turn of the collar in front, falling into points. The turn-over collar was of embroidered chiffon doubled, its design being of small rose branches. The sloping fronts had applications of chiffon embroidery and in the back was a motive to match. The sleeves were on the kimona half-length the under turned up with chiffon cuffs embroidered to correspond. Very youthful and very simple all in all, but it bore a cachet of the best taste. A white chip hat trimmed with pink primroses to harmonize in color, mixed with others in half pink and white was bewitchingly worn. The hat was one of those Romneys with an open spread brim, that showed both hair and face perfectly, the crown being low and broad.

WHITE CREPE GOWN

In delightful contrast was the white crepe Ninon gown worn by a brunette. It represented a modified Empire in the way of skirt, which was carried up to the very short-waisted back. A vertically plaited crepe border stitched down with bias folds of white satin on either side was this skirt's only trimming. The white satin belt of the bodice came from the sides to the front and fastened with a small rosette finish. The neck of the bodice was cut down into a deep narrow square, with the crepe of the gown carried up on each side into a shaped strap, while the neck opening in the back not being so deep a square was finished at the sides in the same way.

To this strap piece, but separated from it by a filling in of fine Irish lace was a wider crepe piece shaped to suggest the kimona sleeve lines and this same lace fell below the crepe in a straight flounce nearly to the elbow. The chemisette was of Valenciennes, beautifully inset with a middle embroidery to suit the shape of the silk opening. A slight hint of Valenciennes lace on a white organdy flounce was also to be seen under the Irish lace flounce. All this detail has so much to do with the smartness of really choice gowns that at first glance seem so extremely simple. A quaint little hat, though its brim was turned down, was not of the mushroon shape. Roses were grouped on its front very closely, in different shades of pink, while in the back was a cluster of pink Louisine ribbon, pushed out backwards beyond the hat line. In the early days of the late Queen's girlhood such hats were spoken of as the "cottage shape." They have quite a little demureness even now in spite of the dashy gowns that are worn with them and the a-plomb of the pretty women who are wearing them.

DETAIL OF ILLUSTRATION

One of the characteristic features of the fine gowns of the day is that both the fit and trimming of the bodice back as well as the designing of it is of as much consequence as the front. In fact, as seen in this illustration, the charm is often in excess of any other part. This evening gown is harmoniously designed throughout and is of white tulle embroidered with seed pearls and silver. The deep skirt border is followed by clusters of roses spaced apart. On the back of bodice two rose panels are topped off by a single rose framed in by the triangles of the revers. The same motif is carried out on the top of the tulle sleeves. In front, the bodice has a square line massed with pearls and silver. Pearl buttons set in diamonds hold in the shirred fulness at the bottom of the waist, which is short and gives the skirt that Empire expression so much in vogue. A Paradise plume for hair ornament is of white also and carries out the unique all-white effect even to coiffure.

GLIMPSES

DARKER—

Woods are replaced with the pale tinted woods by the most fashionable interior decorators and furniture makers. White mahogany, curled maple, and satin wood stand favorites. Gilt cane work is framed in by cream white enameled wood as well as pale gray enameled finishes touched off with lines of pearl white. All of these constitute a delightful choice. Wall papers, rose designed, and cretonnes to match, having white grounds are to the fore still. Apple green, mauve, lavender, pale blue form the colored designs in floral or architectural motives on white grounds in addition to the novelty revival of buff and yellow wall papers. These furnish the color scheme for the different woods mentioned, in movable furniture or built in room fitments.

AS—

If in sympathy with the gown fashions and millinery of the moment there is a decided demand in the best print shops for eighteenth century English portraits and rural scenes. Keepsake beauties are selling surprisingly fast now that country house decoration is actively engaging most matrons attention. English hunting and roadway tavern scenes of the Georgian period have not lost their charm for low ceiling halls. Some Dutch tulip garden prints are new and delicious in color, for halls fitted in dark wood and should be looked up where houses suggest Dutch lines, and Dutch gardens are contemplated.

IT—

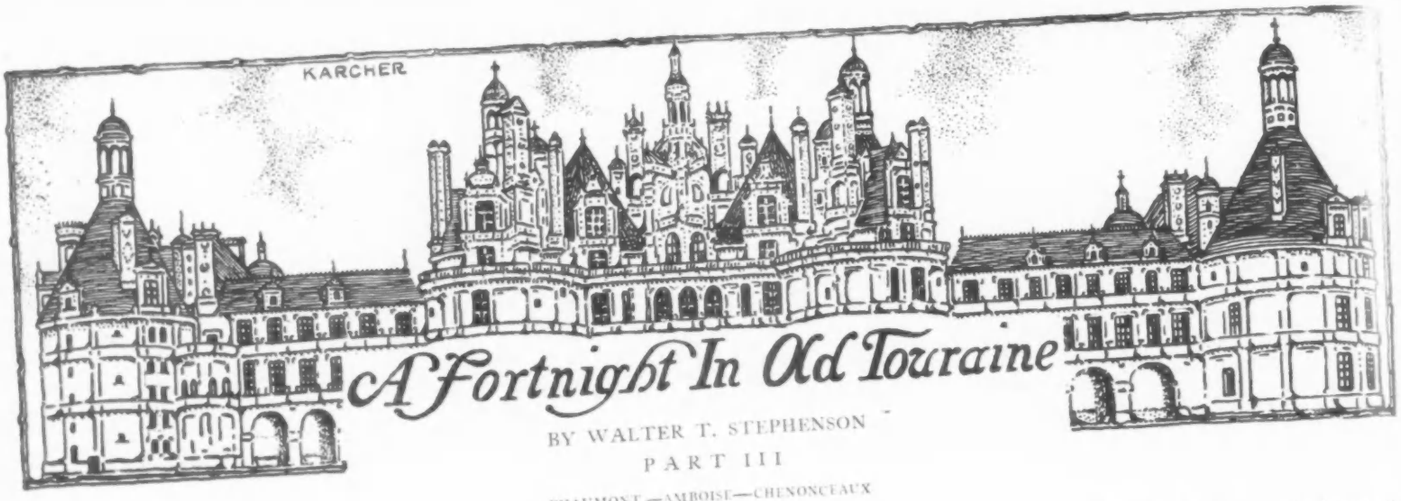
Is pleasant for those who are fond of making yearly changes in fitting up piazzas and lounging rooms, loggias, etc., to know that a new polished and lustrous wicker work in browns and blacks and pale tans intermingled with white and golden yellow in small designs on even fleckings, is this spring's novelty either for entire suites or for sale in separate pieces.

Evening gown of black satin, with bodice embroidered in old blue and silver. Venetian lace trimming with bands of black velvet sprinkled with dew-drop rhinestones.

All white, yellow, and green wicker furniture remains in vogue as well, but the sale of the intermixed novelty will take the lead among new purchases and be chosen by those patrons who must have something fresh and new each season. Piazza furnishings have become quite an art and they undoubtedly add a charming air of comfort to the plainest style of rented house in the country. Some awnings and flower boxes added will enable the tenant of such property to enjoy a sense of refined ease at a very moderate outlay.

NATTIER BLUE—

Is one of the smartest Spring colors. Nattier lived in the Louis XV period and was the King's chosen painter for his family portraits, those of his daughters being so well known and so frequently reproduced. The blue he was fond of was then the fashionable tint and took its name from the artist who handled the color so successfully.



A Fortnight In Old Touraine

BY WALTER T. STEPHENSON

PART III

CHAUMONT—AMBOISE—CHENONCEAUX

Chaumont, Amboise, Chenonceaux and Blois are the four chateaux peculiarly associated with the younger Valois line, who reigned during the XVI century, or from the period of Francis I to that of Henri III. These splendid piles witnessed all the gayety, romance, passion, intrigue and wickedness, which for one hundred years rendered the French court at once the most brilliant and corrupt in Europe.

Amboise and Chaumont lie north of Tours on the road to Blois. Conforming to the exigencies of an eccentric train schedule I journeyed first direct to Chaumont, the chateau nearer to Blois. At noon when I alighted at the little station of Onzain, the rain was falling in such torrents that the whole country seemed a marsh. Nevertheless, clad in my familiar rain coat and knickerbockers, I was quite content to tramp the few miles that lay between the station and the alluring, wood-embowered towers of Chaumont on the distant hill. A long, magnificent allée of poplars led to the massive bridge spanning the swollen Loire, and just beyond was the forlorn, half-submerged village which has given its name to the superb chateau so dear to the heart of Catherine de Médicis.

Originally an outcast of the Counts of Blois, a fortested castle was built on this site in the XI century. Thither came Henry II to pay his last visit to Thomas à Becket before the latter's murder.

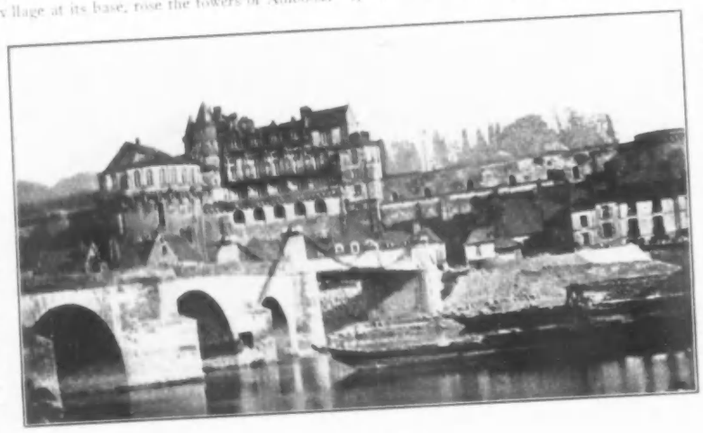
The famous clerical politician, Cardinal Georges d'Amboise, was born here in 1460, while the castle was held by his family; but when, shortly afterward, Pierre, father of Georges, fell into disgrace with Louis XI, that monarch razed the walls to the ground. The present edifice, designed by Philibert de l'Orme, was begun in the XV century by Charles, brother of Cardinal d'Amboise, and finished by his son of the same surname in the succeeding century. In 1551 the estate was sold by one Antoinette d'Amboise to Catherine de Médicis, who spent much of her time at the chateau until she forced Diane de Poitiers to cede Chenonceaux in exchange, nine years later.

I was especially impressed with the magnificent chambers, occupied respectively by the reine-mère and the fair Diane. The mantels and tapestries in these rooms were beautiful beyond words.

I also saw the secret closet of Catherine's Italian astrologer, Ruggieri, who in this very place, in 1559, dared to cast the baleful horoscopes of the Queen-Mother's four sons. In the quaint little chapel the faded red hat of Cardinal Georges d'Amboise still hangs over his carved chair.

This noble chateau, which curiously enough retains many characteristics of the feudal fortress—such as moat, drawbridge, battlemented towers, etc., is now in the possession of the De Broglie family, and like Chenonceaux and Azay-le-Rideau has not alone been carefully preserved, but also provided with all the equipment of a modern and luxurious country house. From its elevated site the castle commands a superb view of the lovely valley of the Loire, and being surrounded by many acres of well-wooded or carefully cultivated park, Chaumont, today, in my opinion, is the most ideal landed residence in France, if not, indeed on the continent.

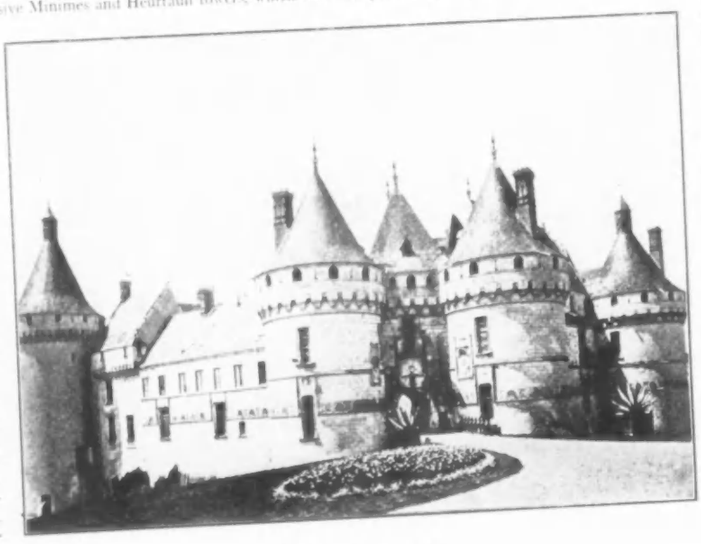
Two hours later I was leaving the train at Amboise station, where a welcome flood of glorious sunshine served to dry my still damp clothing. Immediately before me across the Loire, and dominating the huddling little village at its base, rose the towers of Amboise.



CHÂTEAU D'AMBOISE

In the IX century the Counts of Anjou erected a stronghold here to secure the passage of the Loire between Tours and Chaumont. The small island crossed by the river bridge is said to have been the meeting-place of Clovis and Alaric about 507, before the former overcame the Visigoths.

The ancient holding was confiscated by the crown under Charles VII in the XV century, but it was not till after the accession of Charles VIII that the larger part of the present building had its origin. The latter monarch erected the massive Minimes and Heurtault towers, which contain inclined planes in lieu of staircases. Up one of these (that of the Heurtault tower) on a certain state occasion in 1539, galloped Francis I and Charles V on their chargers. Francis I, who was more conspicuously identified with these royal chateaux than were any others of the Valois line, spent his youth at Amboise with Marguerite, his sister, and Gaston de Foix. The historic memories of this noble domain, so continuously associated for many years with festivals, pageants, mystery plays and much that makes up the lighter side of life, are darkened by one hideous and ineffaceable blot. It was at Amboise, 30 March, 1560, that the implacable Guises (a member of which family twenty-eight years later was to be assassinated by royal command) wreaked their terrible vengeance on 1200 helpless Huguenot gentlemen.



CHÂTEAU DE CHAUMONT

This frightful butchery took place on the ground beneath the gallery discernible in the photograph, where fitting accommodation was provided for a dazzling array of applauding spectators, including Mary Stuart and her sickly royal spouse, Francis II, shadowed by the sinister presence of Catherine de Médicis and two of her unworthy sons, one of whom, twelve years later, as Charles IX, was to instigate the awful massacre of St. Bartholomew.

It was about half a century prior to this fearful event that Charles VIII erected on a corner of the esplanade overlooking the town the exquisitely beautiful little chapel of St. Hubert, which contains the tomb of Leonardo da Vinci. Gothic art over all Europe has produced no finer carving than that traced on the inner walls and over the portals of this veritable gem of Amboise, which owes its preservation mainly to the artistic pains of the Comte de Paris. I may note that it was in 1872 that Amboise, after many vicissitudes, was returned by the State to the Orleans family.

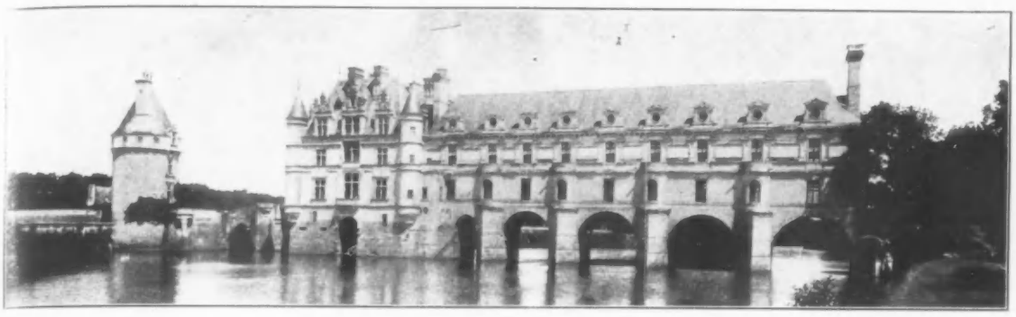
I had intended to allow sufficient time to tramp the twelve miles back to Tours, but the allurements of storied Amboise were too much, so I decided on a late train for me and lingered through the balance of the rare autumnal afternoon even until sunset, strolling through the quaint village under the castle walls, over the rocky hillside pierced with countless cave habitations, and along the banks of the quiet river.

An hour later I was discussing a perfect dinner, exquisitely served, at the best hotel in France in the company of some decidedly cheerful motor car tourists and a number of well-groomed exclusive Britons en route for the sunny resorts of the South. All day long my thoughts had been on the events of other days, but, for the moment, at least, it seemed worth while being alive in the XX century.

I went to Chenonceaux one gray Sunday morning relieved by a few precious intervals of sunshine. A walk of a mile or more from the station brought me to the queer tiny village and the still queerer Hotel du Bon Laborer, where for the modest consideration of two and twenty half francs the traveler is privileged to partake of a three-course-dejeuner that is almost too good to be true.

A succession of fortified castles had occupied the site of Chenonceaux for three centuries when one Thomas Bohier, Receiver General of Taxes, and Catherine Briçonnet, his wife, got control of the holding about 1500. Their architect, Pierre le Nepveu, dit Trinqueau, who later furnished the flamboyant designs for Chambord, erected the present chateau after demolishing the old pile, with the exception of the detached tower founded in 1433, that is still standing. After the death of Bohier and his wife, Chenonceaux became a crown property under Francis I, and was presented by Henri II to his favorite, Diane de Poitiers. Francis II and Mary Stuart spent a portion of their brief honeymoon here, and when Catherine de Médicis became regent in 1560, she promptly expelled the fair Diane, and made Chenonceaux her chief home for many years.

In 1733 this splendid chateau was sold to Mme. Dupin (forbear of George Sand). Rousseau and Diderot were frequent guests at Chenonceaux in the XVIII century, as was the illustrious French novelist herself about 1



CHÂTEAU DE CHENONCEAUX

years ago. The place is now leased by a member of the wealthy Cuban family of Terrys—one of whom, the ill-starred Antonio, married the late American opera singer, Miss Sybil Sanderson. After Azay, Chenonceaux is considered to be the most perfect Renaissance chateau in France. It is set in the midst of a beautiful park, on the borders of the Forêt d'Amboise, and is rather curiously built on a sort of stone bridge over the Cher River. The entrance, guarded by two stone sphinxes, is reached at the end of an imposing allée d'entrée. The isolated donjon tower, a relic of the former medieval foundation, stands impressively on the right. Chenonceaux is open to public inspection only on Thursdays and Saturdays, from two to four P. M., and consequently the would-be solitary visitor must join forces, willy nilly, with a troop of tourists and excursionists, at the beck and call of a supercilious and much-bored valet. In other cases I had managed somehow to avoid this trying experience. However I was enabled to get a glimpse of the freely restored Salle des Gardes and the private chamber of Catherine with a genial fire crackling in the superb chimney piece. Everywhere could be seen repetitions of the interwoven initials H. & C.

I had noted that the handsome apartment of the reine-mère was now being used as a billiard room, and to further impair my dream of the gallant courtiers, fair dames and brilliant fêtes of other days, I observed, as I passed through the broad hallway, a modern hatstand, adorned with a variety of headgear, including—alas! one very dejected-looking silk hat.

In the fourth and concluding article of this series I shall describe my visit to the Chateau de Blois and Chateau de Chambord.

PORTRAIT PAINTERS OF TO-DAY

IRVING R. WILES

THis painter prominent among the younger artists in this city, and well-known in Europe, was born in Utica, New York in 1861. Both parents were artists; his father, Lemuel M. Wiles, was a frequent exhibitor at the Academy and other exhibitions, and for some years was at the head of the art department of Ingham University, Leroy, New York, which was one of the earliest schools for the higher education of women in this state. Mr. Wiles's mother, as Miss Rachel Ramsey, won some reputation for herself as an artist, and had exhibited at the Academy previous to her marriage. After that event she gradually gave up her art for the cares of her family, and ill health also prevented her from continuing an artistic career. With such parents it is therefore not strange that Irving R. Wiles became an artist.

His first instruction was received from his father, then he came to this city, and studied with Carroll Beckwith and William M. Chase, and has always been quite closely connected with the latter in artistic work, and because of the great friendship which has existed between them ever since his student days. Then Mr. Wiles went to Paris, and studied under the famous Carolus Duran, who was also the teacher of John Singer Sargent.

As soon as the young artist returned to this country his work attracted attention. At first painting landscapes, interiors with figures, etc., he gradually specialized as a portrait painter, although in the summer, at his country home at Cornic, Long Island, he seeks diversion in landscape painting, and produces some charming canvases.

As a portrait painter Mr. Wiles is brilliantly successful. His handling of color is excellent, his technic equally so, his work being broad and vigorous. There is nothing coarse about his portraits, the sitters are admirably posed, without stiffness or affectation, with a general air of refinement which is yet absolutely removed from smooth prettiness.

Among some of his prominent sitters have been General Guy V. Henry, Mrs. Samuel Chauncey (formerly known as the most beautiful widow in America), Senator Camden, Dr. John W. Burgess, of Columbia University, Dr. Nicholas Murray Butler, also of Columbia and President Roosevelt, Mrs. Parmelee Prentice, daughter of John D. Rockefeller, was painted last winter, while he has completed one portrait

Photo by Jessie Tarbox Beals

IRVING R. WILES

of Miss Julia Marlowe and is busy on another. One of his extremely successful portraits was of the late Mrs. Gilbert, the well-known and loved actress. This was painted shortly before her death, and was intended by Mr. Wiles as a present to her, but she died before he had quite completed it, so it remained in his possession.

In 1887 Mr. Wiles married Miss May Lee, and they enjoy the distinction, a rare one indeed in this city, of having lived in the same neighborhood ever since their marriage, and in only two apartments. They have one daughter, Miss Gladys Wiles, who although still in school, has already shown signs of decided artistic talent. A portrait of his wife and daughter by Mr. Wiles, which has been exhibited both in this city, Philadelphia, and elsewhere, has been greatly admired and praised.

Mr. Wiles is a member of the National Academy, was an early member of the late Society of American Artists, now merged with the Academy, having joined it during the second year of its existence; of the American Water Color Society, and was formerly a member of the Society of Mural Painters, the Architectural League, and in fact of almost all the artistic societies, although press of work of recent years has compelled his resignation from some of them. He has exhibited at the Paris salons, the Paris exhibition, the Berlin International Exhibition, in London, and many other large cities of Europe. A list of honors and prizes received by this clever American painter includes almost all the prizes awarded by the New York societies. Among them may be mentioned the Hallgarten Prize in 1886; the Clarke prize, 1889; the Evans prize, 1897; the first prize at the Society of Washington Artists in 1901; the Shaw Fund Prize of $1,500 offered by the Society of American Artists in 1900. He received Honorable Mention at the Paris Exposition in 1906, a gold medal at the Tennessee Centennial, in 1892; a bronze medal at the Atlanta Exhibition in 1895, a bronze medal at Paris, 1901; a gold medal at the Buffalo Pan American Exhibition in 1901; and a gold medal at the St. Louis Exposition in 1904.

Mr. Wiles is of medium height, with blond hair and beard, quiet and pleasant in manner, and very modest in speaking of himself and his work.

The photograph of Mr. Wiles here reproduced is a most excellent likeness, and the accompanying reproduction of one of his canvases is that of a portrait shown at this year's winter Academy exhibition. The subject is a pretty young New York woman, and the picture was much admired. She is painted in a white gown, handled with all the skill and breadth for which Mr. Wiles's portraits are known.

LONDON

(Continued from page 506)

inspecting the fine rooms and pictures. Lady Naylor-Leyland was, of course, Miss Jennie Chamberlain of Cleveland, Ohio. Her eldest boy, Sir Albert Edward Naylor-Leyland, is a godson of the King, and is now seventeen. He succeeded his father eight years ago.

The Carnival ball at the New Gallery too, was a huge success, and went off with a gaiety and verve not characteristic of every English ball. Among those who made up parties for it were: Princess Alexis Dolgorouki, Princess Hatzfeldt and Lady Wenlock.

Princess Hatzfeldt is one of the most popular people in English Society, always to the fore in organizing some gaiety more original than the average. She is one of the many American women who have taken London for their principal dwelling-place. She is exceedingly handsome, too, and always beautifully gowned.

A wedding which interested a large circle of society and professional people was that of the well-known pianist Mark Hambourg and Miss Dorothy Muir-Mackenzie, daughter of Sir Kenneth Muir-Mackenzie, Permanent Secretary to the Lord Chancellor.

White chiffon-velvet composed the bride's gown, and this was draped with Carrickmacross lace, while her large picture hat in black and white velvet was trimmed with sweeping white feathers. She is dainty and picturesque, and the marriage is surrounded by a great deal of romance. Like most up-to-date people Mr. and Mrs. Mark Hambourg had a particularly brief honeymoon. This was mainly by reason of the bridegroom's many professional duties, though the fashionable trend seems to lie between a few days or a trip round the world, the happy medium of the past generation meeting with scant favor from the latter-day newly-married couple.

A story is going the rounds of a well-known elderly peeress who bears one of the proudest names in England. It appears that her friends were greatly amazed during the Arctic weather which has prevailed here this winter to find her house heated by oil stoves. These adorned hall, dining and drawing rooms. Noting their surprise she said to one friend more inquisitive than the rest.

"My dear, with coal at the ruinous rate it is I simply cannot afford anything but oil stoves. The war seems to have made everything so expensive. By the way, have you ever tried that excellent frozen mutton? We find it so palatable and the saving in cost is, of course, enormous." She saw no incongruity in her statements, but her friend looked at the gorgeous footmen in the family liveries bringing in tea, and marvelled at the "short and simple annals" of the rich.

In this case there was no lack of means, but many a house could a tale unfold of the rigid economies of people who must perforce keep up an appearance before the world and stint themselves of the most absolute necessaries in private. There may, perhaps, be a daughter to bring out, or a son to launch on a professional career, for whom every economy must be exercised.

I send you a photograph of Lady Vivian, one of our prettiest young married women. She was greatly admired when she made her début a few years ago as Miss Barbara Fanning.

London has been in the throes of County Council elections, and women have been busy gathering votes for their respective friends. Many a feminine vote has been lost by reason of the delayed suffrage for women. A friend of mine on electioneering thoughts intent was heartily snubbed for his pains by an old lady in the seventies, who declared that until she secured her Parliamentary vote nothing would induce her to give any other.

London, March, 1907. ANTONIA.

AN INTERESTING INSTANCE OF RESTRAINT OF TRADE

DRASTIC MEASURES TO ENFORCE OBEDIENCE IN GERMANY

THe headquarters of the German syndicate are at Dusseldorf, while those of the International Steel Syndicate are in London. It is in London that all orders for exportation are centralized and divided among the participating manufacturers of the syndicate—that is, among those producing rails, joists, sleepers, etc., for exportation. As regards home sales the participating manufacturers of each country have a free hand, not only as regards the amount of their production, but its selling price also. The Paris correspondent of the London Commercial Intelligence says: "I can vouch for the statements which follow—made by one of the largest iron masters of Germany in reply to questions as to the working of the German Stahlver band."

"All the German ironmasters," said he, "except one of small importance, who is not willing to submit to the discipline exacted from the members of the union, have undertaken not to produce more than a fixed quantity, and not to execute foreign orders other than those forwarded to them. During the duration of their contract—that is, during a period of three years—they can not enlarge their factories. If one of them should improve his method of production, so much the better for him. We sell his steel as best we can, that is all."

"But should one of them sell his product direct—that is, without passing them through the syndicate?" I asked.

"Ah! that means a fine of twenty marks per ton should we discover the fraud. And, remember, there is no means of escape. Each member of our Verband has deposited in our hands a check, varying in amount, but in some instances amounting to hundreds of thousands of marks, and from this sum we take, if necessary, the fines to which he has become liable. For instance, should we learn that one of our members has delivered direct 10,000 tons of rails or joists to Peru we immediately take 200,000 marks from his guaranty. Such discipline may appear hard, but it is necessary, and German manufacturers must become accustomed to it."

A German correspondent of the same journal says: "The German Iron Ore Syndicate, in spite of rising prices, has already sold its output for the first quarter of 1907, and high prices are being cheerfully paid for both Nassau and foreign ores. The price of cast iron has been raised from ten marks for smelting, puddled, and steel iron, greatly to the surprise of the consumers, who have no recourse but to pay."

ARCHITECTVRE·AND·FVRNISHING

CONDUCTED BY JOSEPHINE WRIGHT CHAPMAN, ARCHITECT

THE LIGHTING OF THE HOUSE

IN the old days of candles and sperm oil lamps, the question of lighting was a very simple one. There were the crystal drop lamps, brass and silver candle sticks for the drawing room and dining room, and the simpler

NO. 2. SIDE BRACKET TO BE USED WITH NO. 1

iron, glass and pewter candle-sticks and smaller brass or pressed glass lamps for the less pretentious parts of the house. Then the lights could be distributed about the rooms as one wished and their positions changed at will. The introduction of gas and electricity have changed all this. We have adopted stationary fixtures of every style and character and the question of their selection and location is one which requires study, for once they are in place they are not easily changed.

As a rule, very little attention is given in the fitting up of the house to the style of the fixtures. In remodelling a house particularly, no matter how much the character of the room may be changed, the gas or electric fixtures are often left as they were originally whether they harmonize or not with the rest of the furnishings. There is no need for neglecting this feature in re-decorating, for fixtures are made nowadays in every possible style and many of them are very beautiful and add wonderfully to the decoration of the room.

The location of the lights in a room is well worth considering. In most cases, the side brackets give a softer light and a much better effect than the central chandelier. The latter attracts attention to the ceiling which is seldom an interesting feature of the room. There are, of course, exceptions when the central chandelier is necessary, as in the dining room where a light over the table is almost indispensable. A centre chandelier is sometimes necessary in the entrance hall and often so in a large and elaborate drawing room.

NO. 5. LOUIS XVI SIDE LIGHT

The modern drawing room demands a beautiful chandelier of a style to correspond with the other furnishings. The prevailing style for such a room is the French of the time of the Louis, or Italian Renaissance. For an Italian Renaissance room, there are beautiful fixtures of carved wood, colored to represent the old Italian carvings. Illustrations No. 1 and 2 show examples of this style. Illustration No. 1 is the centre chandelier and No. 2 is the side bracket which may be used with it. As the central chandelier is small there may be a series of these if the size of the room requires it. This style of fixture is quite out of the ordinary, and adds greatly to the richness and interest of the room. Perhaps the most popular style of drawing room furnishing at present is that of the time of Louis XV. For a room of this character there are fixtures in old brass, one of which is shown in Illustration No. 3. Side lights to be used with this are shown in Illustration No. 4. These brackets are arranged in pairs and may be used with or without the central chandelier. For a Louis XVI room there are elaborate crystal chandeliers with hanging prisms reflecting the rainbow colors. With these one may use

NO. 4. LOUIS XV BRACKET

NO. 9. WROUGHT IRON OR COPPER BRACKET

side lights of crystal or if preferred, the bracket shown in Illustration No. 5, which is a copy of an old fixture of the same period and which has more character than the crystal brackets.

A central chandelier is an important feature of the dining room. Illustration No. 6 shows an English design which could be used in a dining room furnished in old English fashion. Illustration No. 7 shows a fixture which can be used either in this English room or in a simpler room furnished in a plainer style after the order of the Arts and Crafts furniture. If the dining room is large, side lights to match either of these centre fixtures may be used. There are many styles of old Colonial brass fixtures which are attractive and fairly inexpensive and which are appropriate for a dining room, furnished in old Colonial style. Either the originals or reproductions of the Russian brass candelabra are interesting and easily procurable for this kind of room. Of course, these do not light the table as well as the canopy fixtures.

NO. 3. LOUIS XV CHANDELIER

NO. 1. CHANDELIER FOR AN ITALIAN RENAISSANCE ROOM

NO. 6. FOR AN OLD ENGLISH DINING ROOM

Indispensable to Hair Health

If you only knew how pleasantly refreshing and invigorating it is to rub the hair daily with that best of all hair foods

RIKER'S Septone

you would surely make it a steady toilet companion.

Septone is antiseptic, destroys dandruff germs and keeps the scalp perfectly healthy—nourishing the hair, preserving its youthful color and gloss to advanced age. 25c. and 75c. bottles.

RIKER'S SEPTONE SOAP, purified German liquid green soap, provides the most luxurious, cleansing and beneficial shampoo. Removes dandruff germs, cleans and heals the scalp, makes the hair soft and glossy. More elegant and dainty than other forms of soap for toilet or bath. 25c. and 75c. bottles.

For other toilet purposes Riker preparations are invariably first choice of those who know.

RIKER'S VIOLET CERATE, the purest and most truly helpful skin food and beauty builder, is not a grease, like most toilet creams, but a dainty, sweet and wholesome unguent. 50c. a jar.

RIKER'S DRESDEN FACE POWDER, the inimitable beautifier, attractive boxes, 25c. and 50c.

RIKER'S PERFUMES are finer in quality, softer, more exquisite and lasting than most imported makes.

There's a Riker preparation for every toilet need, each one a favorite with New York's discriminating society. Sold in the best store in every large city, or by mail direct. Send for booklet, "Beauty Culture," giving full descriptions and prices. Also, ask for booklet about Riker's Hair Goods. Address:

WM. B. RIKER & SON CO.
Sixth Avenue and 23d St.
NEW YORK

The living room or library of the house is usually furnished in a simpler style than the drawing room and dining room and there are wrought iron fixtures which are quite suitable for this. If a centre light is required, illustration No. 8 is very effective. This fixture is equally appropriate for simple dining rooms. The same design may be had in copper instead of the iron and illustration No. 9 shows artistic brackets also obtainable in wrought iron or copper which correspond with the chandelier.

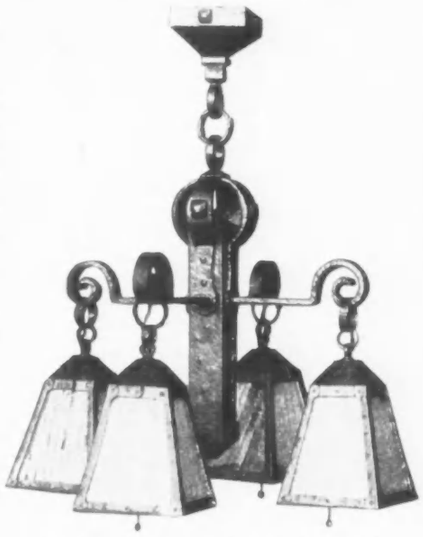
For the room which is commonly called "The Den" and which is the sanctum sanctorum of the man of the house, there are all sorts of curious and interesting fixtures. Illustration No. 10 shows a quaint bracket which is very appropriate for this room. Another wrought iron bracket is shown in illustration No. 11 which may be used in the Den or in the entrance hall if one wishes.

The fixtures illustrated in this article are manufactured by Mitchell Vance Co.

FOR THE AMATEUR GARDENER

THE LAWN

At the approach of spring the lawn should have some attention. If there have been any low places on it, and the water was allowed to stand in them, there is likely to be a lot of the roots frozen out, and these will have to be replanted. In doing this, first bring the low places to a level with fresh soil, and rake in a good lawn grass seed, and roll it firmly. Go over the lawn early in the spring and dig out any roots of weeds which show themselves, and fill the holes they leave with soil and rake in some seed. If this is done thoroughly early in the season your lawn will be in the finest condition by the first of June. The whole lawn should be well rolled, until the hot warm days of summer, at least once a week.



NO. 8. CHANDELIER FOR A SIMPLE LIVING ROOM

NO. 10. BRACKET FOR A MAN'S DEN

NO. 11. FOR A DEN OR HALL

THE IMPROVED LARGE-FLOWERED SALPIGLOSSIS

There is a cult coming in these beautiful annual flowers, which have not had in the past the recognition they have deserved, and now that the hybridizers have improved the size and coloring of the flowers they are destined to become very popular, as they are so easy to grow. The plants grow to a height of two to two-and-a-half feet, and produce freely from mid-summer to frost, large numbers of their orchid-like flowers in a very large range of colors, most beautifully pencilled, and striped. They are fine for cut flowers, lasting a long time in water. Plant them where they are to bloom, in rich, limestone loam, enriched with well-rotted cow manure, and dug deeply. They must have good drainage, or they will not thrive. Thin out to two feet apart, and hoe frequently.

A NEW SALVIA, OR SCARLET SAGE

There has been for a long time a demand for a dwarf Scarlet Sage, and the specialists have met it in this variety called "Ball of Fire." It is early flowering, and forms a compact bush not over a foot high, and will be just the thing for semi-hedges to separate lawns, where it is not desired to make permanent ones. The great spikes of brilliant scarlet flowers tower a foot above the plants. Plant them where they are to grow, in drills, four inches apart in the drill. When they attain their third leaf, thin them out, to a foot apart in the row, if for a hedge, or further, if desired. They should have a deep, rich soil, with plenty of nitrogen and lime in it, in order to increase the brilliancy of the blooms. Give them a sunny location and plenty of water.

NO. 7. FOR AN ARTS AND CRAFTS DINING ROOM

With Confiner

Mme. Gardner's Combination Bust Support and Hip Confiner (Patented)

The Gardner Hip Confiner is the lightest and most comfortable. It reduces the hips from four to ten inches. Price $3.50. The Gardner Bust Supporter is an indispensable article of dress for out-door sports. May be worn with or without a corset. Price $5.00.

Without Confiner

When ordering by mail give hip measurement for confiner and bust measurement for supporter. No fitting required. Either Supporter or Confiner may be ordered separately at above prices. Sent together on receipt of $8.00.

Opening New Branch

Mme. Gardner begs to announce that she will Open a New Branch
May First
in the
Alvin Building 373 Fifth Ave.
(Corner 35th Street, opp. Altman's)
Where she will be better prepared to serve her uptown patrons.

MME. GARDNER
Corsets Made to Order
50 WEST 21st STREET NEW YORK
Imported Models in Hand Embroidered Gowns, Waists, Hats and Parasols
Short Waists in Hand Embroidered Linens and Batistes in Exclusive Designs
THREE-PIECE SETS MADE TO ORDER
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The WELL DRESSED MAN

SPRING SUIT—SINGLE AND DOUBLE-BREASTED MODELS IN CONSERVATIVE AND EXTREME DESIGNS

THE subject of fabrics for spring sack suits has been considered in previous articles under this title, but it is one that owing to the great variety of weaves and patterns can never be thoroughly covered, and from day to day new things are brought to my attention which I feel deserve a word of comment. Such for instance is a dark blue serge with slender lines of black about an inch apart, and a loosely woven gray cheviot having something the effect of a plain gray homespun. Blue serge must, of course, be regarded as a standard summer material, and if of good quality, one that no man need hesitate about having a suit made of, but, however, correct in point of style it can hardly be described as smart, in the sense of being distinctive and this new effect of narrow black stripe is just enough to give a touch of exclusiveness, without being strikingly noticeable. It comes at a time, too, when the slender stripe, or hair line, is rather more than usually in fashion, for although still much in evidence it must be admitted that the check and overplaid pattern have been overdone to the point of commonness.

The single-breasted coat and waistcoat illustrated are of dark brown soft finished stuff, with hair lines of white spaced far apart, and show designs which as compared with others of this season's fashion testify to the great difference in detail of style. Indeed when one leaves out of consideration the main features about which nearly all the good makers agree, there never was, perhaps, so much variation in cut and finish. Here one sees a coat so short that it suggests a change back to the fashion of years ago, there a model so long that there is no difference between it and the more extreme styles of the past few seasons. One lapel will be long and wide, another comparatively short or narrow; one will have a narrow deep notch, another a short, wide V-shaped indentation, and there is the greatest difference in the shapes of collars, style of pockets and finish of sleeves.

Taking up first what may be called the general conservative style, however, the length is about medium and the back, while having some spring, does not suggest the waist-defining, flaring bottom effect so popular last season. Indeed to many men the perfectly straight hanging back is more becoming than that with even slight form-fitting lines, and if such is the case this cut is certainly to be advised. A sharp cutaway front with square, or very sharply

SINGLE-BREASTED WAISTCOAT

rounded, corners is not in accordance with the general fashion of this spring as it may be judged from the models shown at the good shops, but on the other hand there may be a greater falling away to the edges than on the coat illustrated, which is practically straight in cut, and the corners may be more rounded or more angular as one likes. The collar is still fairly wide, and there is less tendency towards a shorter, narrower lapel than was to be expected, although it seems almost certain that this return to the older fashions is sure to come after the vogue of the long, broad lapels of the past two years. An outside breast pocket is so usual that it may be regarded as a requirement of correct style for sack coats; side pockets, with flaps cut to follow the lines of the front edges are the rule on jackets of conservative design; there may be three or four buttons in front, as one prefers—three being now the more usual number—and two or three buttons on the sleeves. As compared with the past few seasons vents are little used, but it would be going a bit too far, perhaps, to say that they are entirely out of vogue, either in middle back or side seams, and it is better to consider them as a detail of finish to be had or not as one fancies.

As for individualities and extremes in cut and finish of sack coats, as distinguished from the more conservative styles described above, there is the long model with decided spring in side seams and somewhat flaring edges—a cut that differs little from the extreme style of last season—and the short coat with somewhat of a form-fitting back which suggests, but does not go to the extreme, of the very abbreviated military-back fashion of eight or nine years ago. Then there are coats with various styles of pockets, set in or patched on, or set vertically or diagonally, and covered with flaps of more or less fanciful shape, and coats with turned-back cuffs of various designs, of which the models shown by the accompanying drawings furnish two examples. Personally I do not fancy turned-back cuffs on sack jackets, for they serve no useful purpose, and merely make the sleeve heavier and warmer, but many of the models turned out by the best tailors have them so that they must be regarded as one of the characteristics of this year's more extreme fashion. Perhaps the smartest design is that shown on the double-breasted coat illustrated, and it is one, by the way, more or less used on white and colored shirts.

As for the double-breasted coat itself—not especially the design illustrated—there seems to be no change in its status as a standard style, and except for the differences of cut and finish that apply to it as well as to the single-breasted jackets, there is little to be said. Nor is there much really new in the style of waistcoats in spite of the great variety in their detail. The opening in front may be a little deeper or a little less deep in individual models, but there is no change that amounts to a fashion either in this respect or in that of the cut of the bottom edge, and the numbers of buttons, style of pockets, etc., are matters of personal ideas on the part of the tailors or their customers rather than of any set rules.

It seemed probable last season that trousers could be a little narrower, but the only actual result has been the closer set over hips and thighs. All suggestion of peg-top effect has been done away with, and although there must of course be some tapers toward the bottom it is not noticeable, and the lines are straight and the width medium.

On 18 April Vogue will publish its Double Spring Fashions Number. This issue will contain all the modes for a smart Spring and Summer wardrobe. Price, 25 cents.

DOUBLE-BREASTED SACK COAT

SINGLE-BREASTED SACK COAT

Try this delicious cocktail:

Grand Marnier
LIQUEUR

A specially choice luxury. The finest of all liqueurs. It appeals to those of refined taste and discrimination.

Made in France since 1827

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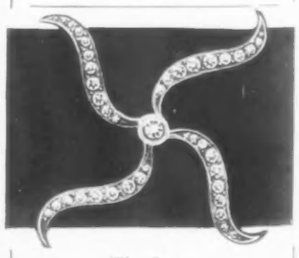

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"Lillian Russell"
Slyde Set

No. 10. Sterling Silver, 14kt. Gold Plate—White Stone Slyde. Price $2.50 each.

No. 20. Same, on Velvet Ribbon with White Stone back piece. $3.50 each.

No. 30. Same, with two "Slydes." $5.00 per set.

The most effective dress or evening neck piece shown this season.

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Founded 1840 **New York**

Teas of equal worth cannot be bought outside of Park & Tilford's Stores at equal prices

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Original purity and flavor absolutely unchanged, as Park & Tilford never blend their high grade selections with inferior qualities

Complete Price List mailed promptly

"TRYUNE" Neckwear Supporter

Does Not Scratch the Neck
Double Bone- Endless Loop
Covered with Silk—Black or White

5c. a Card of Three
1½, 2, 2¼, 2½ and 2¾ ins

The TRYUNE can be had in Belt and Girdle sets; 3¼ and 4 inches, at 10 and 15 cents per set (3 to a set.)

Manufactured by
Schloss-Speier Co.
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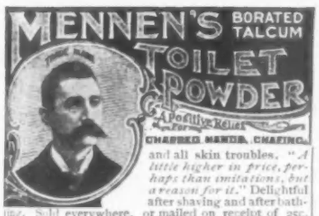

and all skin troubles. *"A little higher in price, perhaps than imitations, but a reason for it."* Delightful after shaving and after bathing. Sold everywhere, or mailed on receipt of 25c. Get Mennen's (the original.) *Sample free.*

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Secret of Slenderness!

Why have double chin, or be unduly large in any part of the body? The external use of

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Will restore you to correct lines. Pleasant and healthful to use.

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Dr. Campbell's Safe Arsenic Complexion Waters and Fould's Medicated Arsenic Complexion Soap are The World's Greatest Facial Remedies and Restore Injured Complexions to the Beauty and Purity of Youth.

These marvelous beautifiers of the complexion, skin and form are wonderfully effective, and are absolutely safe and harmless. Sold at department stores and by good druggists generally.

Special Limited Offer

All women who desire perfect beauty may secure a full month's daily treatment of Dr. Campbell's Wafers and Fould's Medicated Arsenic Soap for One Dollar. This half-price offer is made for a limited time only and may be withdrawn without notice.

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Visible Illustrated Beauty Book, containing valuable and helpful suggestions for ladies, mailed free.

AS SEEN BY HIM

WEDDINGS—ACCEPTABLE PRESENTS—MEN'S OPPORTUNITIES FOR RETURNING SOCIAL CIVILITIES

THE spring is really with us. At least, it is the spring in theory. The Ides of March have passed, and it is April and Eastertide. Easter, like Christmas, makes one more season at which it is incumbent upon us to give. The Easter offering to our friends once consisted of flowers only, but now it may take any shape and it is more or less expected that the unattached man should send something to his hostesses of the winter. There are the many pots of plants in bloom, including azaleas in profusion, and roses and tulips and genesta and combinations of several species of ferns, the pots decked out with ribbons of varied colors and all looking very smart, if somewhat of the shop.

Then again there may be books and trifles of this kind, and for friends at a distance sweets. I believe the custom is borrowed from the Russians. It has only been in vogue about fifteen years, and each year increases the value and the multitude of the gifts. Men who go out and are entertained have so few opportunities of acknowledging the many kindnesses and hospitalities, that I think that it is only well that they should have at least two or more chances during the year to do something to show that they appreciate the civilities shown them.

Some men do a little entertaining on their own account, and I always encourage this, although it is not an easy matter to arrange these days. When the town season begins, if a man goes out at all and is in the least popular, he has only a few occasions on which he can show that he would like to be a host himself. Cards pour in by November and you have each night engaged until way into May when people are tired and are either going abroad or into the country. The suburbs are then grateful and if you have the tiniest box or house, you may be able to squeeze in some dates, but it is not easy. So that you should rejoice when Christmas, St. Valentine's Day and Easter come along, although they do seem to march in very rapid succession.

It would seem as if all one's acquaintances were marrying this Easter. When one is asked to the reception or to the ceremony at the house, it is correct to send a wedding gift. For the average man this is fraught with some difficulty. In New York and indeed in America, one always wants to be the vogue, and there is little left to offer but silver. If a young couple are not going to housekeeping, all this wedding silver becomes embarrassing. And again, even if an establishment is to be maintained so many people will send so many useless things and bright new silver on the table looks a bit shoddy sometimes—at least that of the wedding gift variety. In England, they are much more independent and men who know girls fairly well can send them books or some odd bit of bric-a-brac or an old print or an engraving, or whatever may be known to be a particular fad with the bride. Everybody collects nowadays and nothing is so grateful as to have something to add to one's collection. But the usual assortment of oyster forks and butter plates and biscuit jars and such articles is a hardship to the recipients instead of being gratefully appreciated by them.

Miss May Irwin, who is a capital actress, gave a little comedy, this year, called Mrs. Wilson. I always go to see Miss Irwin, because she represents a peculiar type of New York life. She is the young matron generally—(her pleasing embonpoint does not allow her to play the rôle of a girl and she is quite sensible, and shows how one may begin to approach middle age gracefully)—who lives in a flat, usually in Harlem. In Mrs. Wilson, she is a widow who is doubtful as to whether the deceased, who disappeared years before, is really dead, and she is about to contract a second marriage. There is a scene where the wedding gifts are opened in the presence of a number of friends, some of them being the donors. Miss Irwin makes her criticism on some of these offerings, the cards having been misplaced. They are of the usual wedding gift variety, although it must be confessed that not a few have been picked up from bargain counters and more than one has served as an advertisement.

But with the shops just filled with beautiful things, there is no excuse for not making at least pretty gifts rather than those which may be useful and which turn out to be anything but desired. An intimate friend may send a cheque, but it should be for a respectable amount. If you are an usher or the best man, you must give something quite handsome. In my younger days for years I went in for compotes, and pretty ones in old silver come in quite handy when young couples are entertaining. Bonbon dishes are also acceptable, but nowadays candle sticks although quite artistic at times, remind one of bridge prizes. Still candelabra are used at small tables althoughindividual candle sticks with candles and silver shades lined in rose are going out of fashion as decorations.

Silver frames are harmless and as women have so many photographs, they are acceptable. In London, last year, little silver animals as mascots were among the pretty wedding gifts and I remember a little silver cow, with a recess in its back and a hidden spout which was used for cream. The old fashioned glass and silver combinations are effective. I am thinking of a silver sugar bowl, fashioned in strawberry leaves lined with the blue glass which has been quite a la mode. One man, I knew, gave a George Washington mirror to every bride to whom he was under obligations for a present.

Sleeve links are now included in the jewelry which the bridegroom gives to his best man and ushers and full sets with these and shirt buttons, as well as stick pins and gloves and ties are among the wedding favors. If you give stick pins, you are not expected to give the links. The former, however, must be very handsome.

ADDRESSES

[Please note fees and rules under Answers to Correspondents.]

BOOKS

GIve titles of books on old china and furniture?

Ans.—Your bookseller can obtain the following books, which are still in print. N. Hudson Moore, The Old China Book (F. A. Stokes, New York, 1903); Edwin Atlee Barber, Marks of American Potters (Patterson White Co., Philadelphia, 1904); W. C. Prime, Pottery and Porcelain of All Times and Nations, with Tables of Factory and Artists' marks for the use of collectors (Harper & Bros., New York, 1878); Joseph Marryat, A History of Pottery and Porcelain (3d ed., London, 1868): Tacquemert, History of the Ceramic Art, translated by Mrs. Bury Palliser (London 1873); S. W. Lyon, the Colonial Furniture of New England (Boston, 1891); Esther Singleton, The Furniture of Our Forefathers (Doubleday, Page & Co., New York, 1901), Esther Singleton, French and English Furniture (McClure, Phillips & Co., New York, 1903); N. Hudson Moore, The Old Furniture Book (F. A. Stokes, New York, 1903). [541]

The New Idea in Women's Undergarments.

La Grecque Tailored Underwear

(Single and Combination Garments)

fits the form like a tailored gown. Has no bands or gathering strings to increase waist measure—no bunching or wrinkling at waist line and hips to spoil the fit of dress. Gives shapely clean-cut lines and greatly decreased dress measurements.

Combination Corset Cover and Skirt,
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Have you ever stopped to think over the people whom you might influence to take Vogue, of those to whom you might write about the plan, and of all your friends who might interest themselves in your behalf, if so rich a reward as a European trip were awaiting your efforts?

If you are not personally interested in such an undertaking, have you not some friend, desirous perhaps of completing her education by a trip abroad, or by devoting the cash equivalent of one of our prizes to defraying her college expenses, whose attention you ought to draw to this exceedingly generous offer? We shall be glad to send full particulars on application.

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Note: In The New York World of January 27th

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an illustrated article indorsing the remarkable, successful methods as practiced by Mrs. Kinsman. In conjunction with her Unique and Rare Remedies these Methods are only and exclusively used in New York by Mrs. Kinsman.

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(From Our Own Correspondent)

RACIAL DIFFERENCES IN METHODS OF GROWING OLD IN COSTUME—A CHARMING FRENCH PICTURE—A NIGHTMARE AMERICAN ONE—A NEW PARIS SKIRT MODEL THAT SOLVES THE SHORT AND LONG SKIRT PROBLEM

THE Parisienne and the American each has her own way of growing old. Of course, in both countries there are women without coquetry and without elegance who early subside into black cashmire or its equivalent and who live long and lonely lives. We must also eradicate from comparison silly and frivolous old women, who, in their blindness and senselessness, get themselves up with such evident falsity that they only look like painted mummies. Women of refined tastes who are temperamentally young, and who struggle against gray hair and wrinkles and rheumatism and black cashmire as they struggle against death itself—these are the ones I have in mind. The greatest apparent difference between the Parisienne and the American is in the coiffure. The elegant Parisienne never allows a gray hair to be seen as long as there is a mere sprinkling or a streaking of the black or the brown. People may rave as much as they please about the beauty of gray locks with a fresh, youthful face, but the Parisienne, and wise she is, will hide them always until skin and eyes, eye brows and eye lashes all take on the fragile faded look that comes usually many, many years later than the first gray hair.

So long as the skin is fresh, and one still likes to wear bright, strong colors, why allow these glints, this shadow of twilight, these patches of gray, like fallen leaves on fresh green verdure that suggest, as they inevitably do, the decay of all things. It is not that this suggestion of decay is ugly in itself—it is not. It is simply incongruous, out of tone, almost as much out of tone as brutally dyed hair will be ten or fifteen years later. When freshness and real youth is the keynote of the composition, speaking of the woman as a picture, let the picture be consistently fresh. When the note is more fadé than fraiche, delicately, beautifully faded, take this as the point of departure, and build up your picture on that scheme. Faded flowers are often so lovely that an artist will treasure them for a day or two after most people would fling them aside, clipping the stems, freshening the water, taking away those that are hopelessly colorless and formless; for he finds in the process of these changes in color and form that many beautiful nuances may be perceived. The leaves are tipped with yellow or brown and the flower curls and droops with a strange bizarrerie, rivaling precious gems and rich metals. Do not put it there in a blaze of sunlight, where outside a bursting springtime branch shoots across the window, but set it in this far-away corner, on the polished mahogany that reflects it, with an old embrowned Japanese print beside it, and a bit of bronze or copper, and see what a lovely thing this faded flower has become.

I think the eye of the Parisienne is better trained to observe such nuances as these, for once she finds that her tones are fading, then she not only allows her hair to become its natural complete gray, but she envelops herself in fabrics as far removed as she is herself from springtime crudities. Every color she elects to wear has vast quantities of gray in it, and yet her garments are rich with color, as an old Japanese print is rich, with dull greens and old rose and shadowy blues, earthy reds, warm brownish grays, deep ivory whites, black used only for accents. Madame Albert Besnard is a delightful example of the cultured and fashionable Parisienne who knows how to choose her clothes. She is stout; therefore she wears flowing garments that trail all about her, and which drape without defining her figure, and give her the grandeur of a queen. Her colors are invariably these grayed tones of many shades, never merely black and white mixtures. Her hats are very fashionable, and yet have a very personal touch. I saw her at the official opening of the new Rembrandt salle in the Louvre the other day wearing a cloche in shirred gray taffeta having a heliotrope tinge, which was placed on the back of her head, two long ostrich plumes in mixed gray and white and heliotrope, as they are blended this season, falling straight down her shoulders behind. Her face, framed in silvery hair, is of a matte ivory color, very smooth, very placid, devoid of the vivacity which invariably leads to grimaces, highly intelligent, and brightened by deep red lips and dark serious eyes.

I could not help comparing the effect she makes to that of a most charming little American lady of the same age, but with a perception less rafinee,—difference of country She has the same silvery hair, wonderfully beautiful and perfect in quality and nuance, and a fine, delicate, pale face. But, alas! instead of face and head melting into the general color scheme of her toilette, it usually seems like a ghastly mistake. Her hat is black,—first mistake,—and it has several pink roses placed fashionably near the front, a light pink tinged with mauve. Her gown is a bright royal blue voile, another fearful mistake, lined with a bright color, horror after horror. Fancy how Velasquez, or Whistler, or Outamara or Carriere would shudder at the sight of her.

Now for a few novelties,—I wonder if the ships that are speeding homeward, laden with dressmakers, importers and their Parisian spoils are taking to America in full confidence the new skirt that has finally been successfully achieved and which may be speedily shortened for walking. It is a gored skirt with a slight dip at the hem, mounting behind into the short Empire belt, but fitted in front for the round belt. It is trimmed at the very hem with a group of shaped folds, another group about eight inches above, these upper folds describing a line that represents the actual length of the short walking skirt. Under these plaits a series of pression hooks allows the lower part to be pulled hastily off, whether the skirt be on or not, while at the same time a certain rotary movement must be given. A pull from the hem does not disturb in any way its security.

I am delighted at the successful way in which the Parisienne is solving the theatre hat problem. Beautiful and elaborate headdresses are most desirable; but sometimes one dresses too quickly to arrange them, or, if one goes on from dinner, or on to something after the theatre, the hair runs exposure to chance breezes. On certain occasions when theatre-going, and especially in America where cabs are so rare a luxury, one sometimes wants the head more protected than a headdress alone allows. This is the way the Parisienne is doing and with fascinating success. She decks her coiffure with a simple circlet of ribbon or bows or a bunch of flowers, then she takes one of the huge veils in vogue, two or three yards of tulle bordered with fringe, lace, ruchings or whatnot, and carries it loosely but closely all over head and face, gathering it up under the chin. She fastens its folds to the hair at one side of the back, quite low, with a big brooch of some kind, and the ends hang irregularly down one side of her back. Face and hair are thoroughly protected; it is graceful, a little mysterious, like a veiled Musselwoman, but no spectator is annoyed, nor you bothered with a mussed-up coiffure.

Paris, March — Aube de Siecle

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CHARMING SPRING MILLINERY

FROM THEILER

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 504—A

SEEN IN THE SHOPS

[NOTE.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

NO belts suit white skirts and blouses of thin materials as well as those of embroidered linen, which are shown in quantities of designs and lovely work. Mother of pearl buckles are used almost exclusively and fit the ensemble well. As a rule, the width is narrow to medium, a little shaped at the back perhaps, a slope upwards, and embroidered in rather sparse but adequately decorative motifs.

CONVENTIONAL TREATMENT WITH CROCHET ROSE

In the first sketch is shown a long narrow leaf pattern, alternating eyelet and solid, which holds at its middle point a wonderfully fine Irish crochet medallion, its petals a web-like lattice, while the centres of the flower stands in relief. The top edge is treated to heavy buttonholing half its length. This asserts itself as exceptional value at $2.95.

VIOLET DESIGN

Great heavy-headed English violets are strewn gracefully on the rather coarse-meshed linen which is used for the original of drawing No. 2. Scallops vary the border, all the needle work being done in a high lustre mercerized thread that adds greatly to richness of effect. The loose end at the front which is held by a round buckle in mother of pearl is encrusted with a bunch of the violets. For this is asked $3.95.

A STRAIGHT NARROW BELT

is illustrated in the third sketch. Very simple is this, severe in line and execution, and the essence of trigness. Scrolls vary a laurel leaf treatment, delicate yet effective. Price $2.50.

EMBROIDERED COAT SETS

A touch of white on the spring suit is almost essential to properly enliven it. Charming for this use are the collar and cuff sets that may be adjusted readily, serving for several coats if necessary and adding greatly to their smartness. A sheer linen is made into accessories on this order which are reproduced in the fourth of to-day's drawings. Over the entire surface are sprinkled well padded polka dots with a design of some circumstance in the wreath and bow-knot which appears three times on the collar and in one corner of each cuff. Essentially dainty and well wrought is this example. Another, which appears in the last sketch, is encrusted with bold thick-stemmed flowers of no definite description, suggesting something of dogwood perhaps, but belonging properly to no particular family, although nothing that grows could be more delightful for this use. The price asked for the shawl collar and the deep cuffs is $4.50. A bias band serves as mounting by which the several pieces are tacked to the coat.

TULLE RUFFS

The first warm days would lose half their charm from the point of view of dress if they failed to bring out the diaphanous airy neck dressings, which frame the face bewitchingly and express the essence of freshness, accentuating the passing of winter with its voluminous furs. Far prettier than anything else are the shaded tulle ruches in neutral tone, layer upon layer of the gossamer material lying on the shoulders to a depth of six or eight inches and holding in their wide plaitings a score of blended tones. Such an one in brown running from seal to sand color is distinctly modish with long streamers of dark velvet ribbons. The same model is repeated in grays from the elephant tint through cinder gray to the faintest cloud tone. The darker shadings are of course made into the lower portion, the lighter color fading off against the hat and veil. These cost $14.75.

HEMSTITCHED LAWN TIES

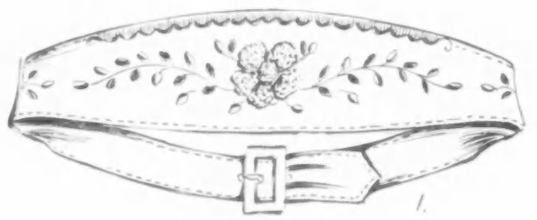
are preferred by many women to any other more elaborate form of neck wear, and no one

4.

can dispute that they are immaculateness itself when knotted into a flaring bow under a linen collar. Made by hand these sell for 25 cents.

PLAITED LACE BOWS

which are in great demand are procurable from 25 cents upward according to the quality of the



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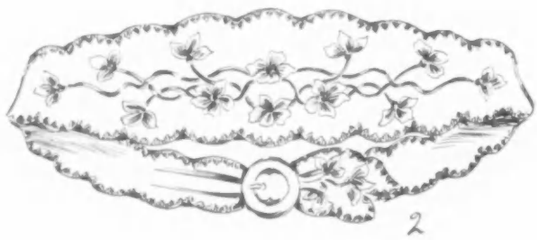

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material used. Valenciennes, Point d'esprit and a number of other thin laces are plaited into these chic little choux, which flare out from a tight centre knot.

POINT D'ESPRIT VEIL WITH CHENILLE FRINGE

Quite the most original and fetching veil of the season is an importation in net of the above order, with a border of chenille fringe, about two inches wide. In length it measures a yard and a half. Nothing half so French and exclusive can be imagined as this simple combination of two well mated fabrics. It comes in blue, smoke and green at $5.50. The dangling trimming is in keeping with the hanging tasseled ornaments of various sorts that are in vogue.

5

ESCURIAL BORDER ON POINT D'ESPRIT

This appliqued lace edge renders the veil an expensive one, but it is incontestably a beauty. Its size to start with is enormous, a great square, a yard and a quarter from corner to corner, and this in itself makes it a thing of circumstance in this line of goods. Its centre is placed over the crown of the hat, from which it hangs in draperies back and front, pinned here and there to the brim to keep it in place. Brown and dull brownish gray, not elephant nor yet quite a smoke color, are the only tints to be had [illegible]. Price, $10.75.

NOVELTIES IN MOURNING VEILS

Correct mourning is so strictly prescribed by good taste and is so essentially conventional in its choice of material, that one seldom finds a novelty under its head that may be conscientiously recommended. But some veils were shown me the other day which the most conservative must accept as appropriate mourning. A Brussels net is used for them bandeaux with three rows of grosgrain ribbon. The front is rounded, the corners square, which is quite a change from any shapes heretofore shown, and gives a most chic line over face and hat. Price $4.95.

UNIQUE HOOK AND EYE

There is much to be said in praise of a new offering at the notion counter—a hook and eye, built ingeniously, and presented in most clever fashion, namely, in a sealed package, each hook separate in a little compartment with a transparent top. This opens by tearing off the strip of paper that backs it, and out drops the hook and eye. Needless to say there is no cutting of threads and best of all the woman who avails herself of this device will not be annoyed by the constant tangling of loose hooks and eyes in every tool of the work basket. This fact is scarcely secondary to the ingenious conception of the hook itself, that by a spring tongue prevents the eye from coming undone, yet opens readily to the touch. Each board contains twenty-four hooks and eyes, and the price is but 10 cents for this exceptionally good article.

LACE-EDGED DRESS SHIELD

At the same counter one finds a new sleeve protector that is designed for use in shirtwaists and thin gowns, and which by its trimming cleverly disguises the sharp hard edge that is so ugly when seen through summer fabrics. This in no whit interferes with laundering as the lace used is a substantial, durable thread.

Of course as in any shield it should be properly handled to give satisfaction, that is to say sewn through the binding only, and in enough places to hold securely and prevent slipping. Price 25 cents a pair.

PETTICOAT FOR THE TOO SLENDER WOMAN

That such a womna exists one can not readily believe in this day when the willowy and sylphe figure is lauded to the skies, but the fact remains that the admired figure is by no means the thin and bony one, and she who is not adequately covered is in as bad a way as her stout sister. And since it is quite as difficult to put on flesh as to remove it, all those who wish an increase of outline owe fervent gratitude to the manufacturer who has solved her needs by a petticoat that gives the desired curve to the sharp hip. The garment is most admirably constructed, with pads arranged cleverly at the back and sides of the skirt to give the desired roundness yet without exaggeration or a conspicuous change from one's natural contour. The fastening is by a placquet at the left of the front. The great advantage of such a contrivance, to my mind, is its absolute security and stability, for if pinned securely to the corsets it must stay put and there is no danger of the lumpy dislodgements that have overtaken many a skirt form to the wearer's great mortification. The worth of the petticoat is proven by its great sale, which almost outstrips the supply. It is made with perfection of finish, as much attention being given to the less expensive materials such as sateen and the various silk fabrics as to the more luxurious taffeta. Without doubt it is an admirable invention and one calculated to fill out many a figure to the wearing of tight-fitting and princess gowns which have heretofore been out of the question. Prices $2.50 to $7.50.

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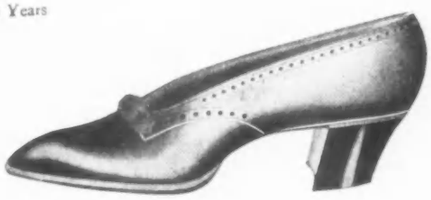

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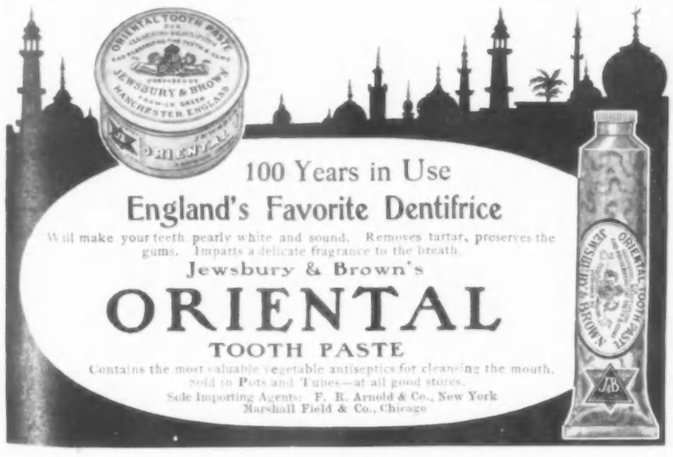

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For Children's Spring Dresses

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stitched on each piece of the garment.

Ask your dealer about them. They come in a wide variety of patterns and solid colors; and because of careful making they possess beauty and neatness not found in many ready-made garments for children. For wear no fabric ever woven surpasses **Hydegrade Manchester Galatea.**

By the yard Hydegrade Manchester Galatea is sold in many patterns and shades at dry goods stores everywhere. For little men's suits and children's dresses it has style, neatness, beauty, iron-like durability and permanency of color and finish, no matter how many times washed. Very popular for outing suits and shirtwaists. 20c yd.

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WHAT THEY READ

(Continued from page 510)

Weddings, Visiting and the Uses of Cards, Hospitality, Dress and Hints for Young Girls. (The Etiquette Of New York To-Day. By Mrs. Frank Learned. Frederick A. Stokes Company.)

WHEN LOVE SPEAKS, By Will Payne. The Macmillan Company.

Few novels of the season have a better worked-out plot and situation than this of Mr. Payne's, and almost none has more characters that live and move with the aspect of genuine life. Mr. Payne has chosen for his subject the unscrupulous conduct of a body of men bent upon organizing a trust, but, after all, this is only a setting for his more important characters. Everybody is interested in the plots and counterplots in connection with the trust, but the main interest of the book is concerned with the souls of two characters. It is long since a more interesting and self consistent personality than David Donovan has been shown in fiction. He is easily first in the affections of his creator, though the wife of David is a good second. After that there is a host of persons who bear with them the breath of life. Not the least attractive among these is the Senator, a delightful portrait of goodness, ripe wisdom, and tolerance, based upon long experience and observation. To have divined this fine old man is in some sort a greater triumph for Mr. Payne than his admirable portraiture of more strenuous characters. It is to the credit of Mr. Payne, also, that while he has shown us a precious nest of rogues marked by almost all degrees of blackness, there is not one without his touch of saving grace. Mr. Payne's novels will hereafter be watched with interest by those who are observing current fiction with the hope of discovering the men who are to give the world something permanent.

THE LATEST BOOKS ABOUT CARDS

Dalton's Complete Bridge (Stokes) is the work of W. Dalton, the famous British expert on the subject. The first thirty-three pages are devoted to the laws of Bridge which came into force January 1, 1905, as revised by a joint committee of the Portland and Turf clubs. These are the recognized laws at present.

Mr. Dalton presents a singularly lucid explanation of the more advanced as well as of the elementary points of the game. It may be noted that the author is a strong advocate of the sporting or "forward" game, rather than of the American tendency to approach mathematical accuracy.

Foster's Skat Manual (McClure, Phillips & Co.), by R. E. Foster, author of Complete Bridge and Whist Manual, is a treatise on the German game which has lately found favor in this country. The name Skat appears to be derived from the Italian "scartare," to discard, and its derivative, "scatolo," a box or place for safe-keeping. These were developed early in the last century by the members of a card club in Altenburg. Skat is played with thirty-two cards, and although exceedingly involved and possessing an outlandish nomenclature, is said to be interesting and full of refreshing surprises.

THREE BOOKS OF POEMS

In The Workers and Other Poems, by Coningsby William Dawson (Macmillan) the author has apparently made an attempt to get back to the elemental in life. The Worker strikes us as a somewhat depressing effusion, yet carefully constructed and not unsuggestive of The Man with the Hoe. We much prefer for rhythmical beauty and imagination the poems, for example, entitled Experiences, The Song of the Unsullied Brow, The Only True God, The Knowledge which passeth Understanding, or Emotions, Being four phases in Belief. There is charm as well as delicacy, too, in the lighter selections such as A Cradle Song, Singing for Flo, or The Orchard of Song.

Mr. Dawson is an Oxford graduate who has recently come to live in this country.

The Book of Music, by R. W. Gilder (Century Co.) is a singularly felicitous and spontaneous collection of verse. The first four lines of the Prelude are worth quoting:

> Without intent, I find a book I've writ
> And Music is the pleasant theme of it;
> For though I can no music make, I trust
> Here's proof I love it.

There are poems inspired by the playing of Paderewski, Essipoff and Aus der Ohe, or Rubinstein's Ocean Symphony, Handel's Largo, Tschaikowski's Pathetic Symphony, besides tributes to Wagner, Beethoven and Macdowell. Some of these poems first saw the light thirty years ago or more, but all alike should prove delightful reading to those who love music for its emotional content.

An unpretentious little volume of verse entitled The Rose-Jar, by Thomas S. Jones, Jr. (George William Browning, Clinton, N. Y.), contains nearly fifty fugitive poems, some of which are exceedingly charming and graceful. Most of the verses in this collection have already had magazine publication, and in the main are now worthy of the dignity of book form.

LITERARY CHAT

Mrs. Margaret Deland, author of The Awakening of Helena Richie, is one of the most methodical of writers. Her favorite workroom is on the second floor of her house in Boston, and she makes a point of spending much of her time there. Mrs. Deland is accustomed to writing the original draft of a scene or chapter in the first flush of inspiration. Then she rewrites this with great care, making numerous alterations. Next she gives it to her secretary to be typewritten, and in this shape it is sent to the publisher. Finally, she corrects and recorrects the proofs with painstaking attention.

Some thousands of Mrs. Deland's readers persistently identify her Old Chester with the city of Chester, which is the county seat of Delaware County, Pennsylvania, and lies a few miles south of Philadelphia. As a matter of fact Old Chester is a name that conceals a village not far from Alleghany City, Pennsylvania, just beside Pittsburg. The place, however, has been largely spoiled by the soiling hand of Pittsburg's grimsy monster of trade, ever reaching out to convert the lovely surrounding country into a blackened desert.

Announcements by the Harpers include these: A novel by Norman Duncan, author of Dr. Luke of Labrador; a book of adventure by Hugh Pendexter, who is proclaimed a new and promising humorist; Margaret Potter's novel, The Princess; Arthur Morrison's volume of detective stories to be called Martin Hewitt, Investigator; Basil King's tale of Americans at Monte Carlo and in Paris; The Rev. Dr Henry McCook's book on insect life called Nature's Craftsmen; and a novel by Ernest Temple Thurston, whose wife, Katharine Cecil Thurston, is widely known for her successful story, The Masquerader.

Doubleday, Page and Company also announce two important novels for spring publication. The Industrial Republic, by Upton Sinclair, may be called the story of an industrial Utopia. It is essentially a fact book and makes a very striking contrast of conditions as they ought to be in the ideal commonwealth.

Miss Braddon (Mrs. Maxwell) whose first novel was written in 1860, is still at work. Her latest novel, soon to be issued, will be called The White House. One may safely guess that it does not deal with the official residence of the President of the United States.

The fact has leaked out that Joseph Conrad, the well-known writer of sea tales, is a Pole by birth. How this author was originally led to master the English language makes a sufficiently good story in itself. It seems that many years ago, when Conrad could not read a word of English, a missionary at a Chinese port handed him a copy of the King James version of the Bible. The young Polish sailor had long wanted to learn English, but he lacked a textbook. Here, then, was his opportunity. Conrad found it slow work, as the only assistance he had was through occasional talks with English sailors, but he kept at it until he had accomplished his self-imposed task, and there is no doubt that the vigor and picturesqueness of his style are largely due to his hard-earned familiarity with the version of the Scriptures.

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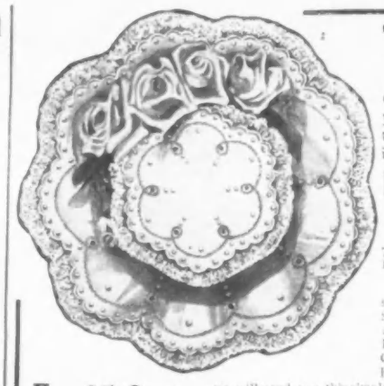

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[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be especially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

AN INTERESTING PROTEST

A Correspondent, Mr. H. T. Henry, the Seminary, Overbrook, Pa., sends to this department a most interesting protest against the charge made many times in Vogue, and specifically in the issue of 17 January that the Christian Church has signally failed in its duty in regard to inculcating kindness to animals, the people of Italy being offered in this instance as a case in point. A quotation from the Catholic Dictionary (vide 17 January) is said to be not full enough, as under the title of Animals, Billuart, described as a brilliant Catholic, defines cruelty to animals as a venial sin, a truly terrible offense according to Roman Catholic theology. Mr. Henry refers readers to a new book, entitled The Church and Kindness to Animals, published by Benziger Brothers of Barclay Street, in which is a large collection of testimonials from Catholic theologians of all ranks, "showing the spirit of kindness engendered by Catholic life." This volume presents apparently a very full brief for the Catholic Church in this matter. The correspondent also points out that Mrs. Caroline Earle White and Cardinal Gibbons, Archbishop Ryan, Agnes Repplier and Mrs. J. Halsey as well as other Catholic professional men and distinguished women are prominent members of and officers in the American anti-vivisection Society. Mr. Henry concludes by saying that if the Italians referred to in the Vogue article are cruel it is not because of, but in spite of the spirit of Catholicity. The writer furthermore states that in his opinion the killing of birds by Italians does not result from cruel instinct, but because they are very poor.

CHRISTIAN NATIONS CRUEL TO ANIMALS

The statements to which Mr. Henry takes exception were based upon the observations of Francis H. Henick the celebrated ornithologist, at first hand in Italy, upon those of the Audubon Society and Miss Jean Clemens in Westchester County upon those of Sidney H. Beard, in the Herald of the Golden Ages and upon experience of the writer of this department with Catholic and Protestant clergymen, both in and out of the pulpit. Certainly the following are incontrovertible facts: Italy, France and Spain England and the United States are Christian countries and have been for centuries, and yet Italy is a by-word for cruelty to animals—not alone to birds. Spain is disgraced by the bull fight and has an unenviable reputation for cruelty, and the Paris cab horse has been for years among the most pitiable draft animals in Christendom. In England and the United States there the barbarities of hunting, caged and exhibited animals. In the latter country there is not a conceivable cruelty that is not practised upon horses with impunity, although, as in the case of Greater New York, the city is crowded with Christian Churches of every creed. Where is the pulpit that protests?

THE CHURCH RESPONSIBLE

If the atrocities practised without let or hindrance on birds and animals in all Christian countries were especially characterized of what we call Pagan nations, we would complacently set it down to their being heathen. It is only just then that the Christian Church should be held to strict accountability for the cruelties from vivisection and exhibited animal experience.

It is a grievous matter for the Christian Church, which is in no particular growing in proportion to the increase in population, that she has lost some of the brightest and best of her one time adherents through her indifference to the wrongs of animals. And the reproach of being responsible for the prevalence of the shocking cruelties constantly practised in so-called Christian countries will continue to be justly urged against her, until she takes cognizance of the subject as she does of the sin of lying, stealing and other sins to which humanity is prone.

An occasional priest or minister who is identified with anti-cruelty, does not reflect any particular credit on the Christian Church. On the other hand if all but a small majority of its representatives were champions of helpless creatures then and then only could it be claimed in behalf of the Christian Church that people are cruel in spite of it. As to the Italians killing birds not for cruelty, but because they are poor, that could hardly hold good of Italians in this country, who besides supporting themselves and their families send back anually to their native land, $80,000,000.

GREAT CRUELTY PRACTISED ON AN ELEPHANT

Those who attend the Barnum and Bailey circus and see there Columbia, the biggest and most vicious elephant in this aggregation of animals, will doubtless be interested in the following gruesome incident of her travel. When the circus was starting for New York from Bridgeport, Columbia refuses to enter the railroad car. Keepers bound her head and neck with chains to which a three-inch hawser was attached. The rope was passed through the car and fifty men who took hold of the other end began to pull, while the keepers prodded with steel goads. The poor animal roared with rage and agony and made wild dashes to escape, but was dragged and prodded into the car where she was manacled so that she could do no injury during the journey. Whoever patronizes a circus, or other entertainment of which trained or imprisoned animals form a part, is responsible for such disgraceful acts of cruelty as those practiced upon Columbia, for naturally if it were not for the patronage, the public which is made up of you and I and our fellows, so-called circus acts would be retired.

A SHOCKING BUT TO BE EXPECTED PROPOSAL

What the anti-vivisectionists have always contended is that the indifference to suffering developed in the vivisectionists leads them inevitably to desire to carve alive and otherwise torture higher orders of sentient beings than cats, dogs and rabbits. In some instances the journals devoted to anti-vivisection have made public the treatment in this regard of lunatics and paupers, and recently Dr. H. Burton Stevenson in an address to the Baltimore County Medical Society suggested that a law should be passed making the punishment for certain crimes optional with the convict—imprisonment, on the one hand, inoculation with certain disease germs on the other. The doctor maintained that anti-toxins could be used with better effect, if instead of obtaining them from the lower animals, they were secured from human beings, because only a few animals are susceptible to the diseases of man. The great obstacle to securing human subjects the doctor thinks can be overcome by using criminals in our penitentiaries for the production of serums. The suggested law which is quoted at the opening of this paragraph, is designed to keep the medical profession supplied with human anatomy subjects. As the population of penitentiaries is decidedly not drawn from among the healthiest members of the community, nor is their penitentiary environment conducive to fastidious personal cleanliness, the thought of having diseased stuff from such a source pumped into one is revolting.

[NOTE.—Those who are already interested in the department "Concerning Animals" can aid materially in adding to the interest of it and extending its influence by sending for publication photographs of their pets. Accompanying the photograph it is asked that there shall be a simply written statement in regard to breed of the animal, together with any information as to habits, tricks or character that owners may care to write out.]

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